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Winton J. Baltzell

# The Etude

## Contents



## MUSIC.




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# The ETUDE

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The Etude

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Much is being written in the press of the country on "Success." We are all interested in knowing how the various successful men of the world have made their way, and we hope to find some principles to help us. In all this seeking one should keep in mind that success, like happiness, like content, like all the conditions which are a part of life, is only relative. What one man may consider success will not appeal to another. What is success in one calling is as the first rung of a ladder in another.

The musician must distinguish between what constitutes success in finance, in trade, in politics, and what is success in his own profession. It is not for him to measure results by the standard of money-getting. If his idea of success is conditioned on accumulating a fortune, he should leave the musical profession at once. He is out of place.

What he should do is to study the conditions which maintain in the music-life, determine upon what, in his mind, constitutes the best and highest, and then work toward those ends. Honest and persistent work along those lines will, it may be, bring him a competence, if he is prudent in his investments, and economical in his expenditures, and is not a competence the success with which many a man is content? But he can do more. Success is measured by what a man accomplishes; the present writer has no hesitation in saying that the music-teacher who believes in his profession, who does his best in his work, who is alert to improve himself for his work, is doing for the community in which he lives a service that will entitle him to the feeling that he has made a success of his life. We must not form our judgments on conditions that do not belong to our profession. Having chosen the musical profession, we must be content to win our success on the lines that are possible within it, and not be discontented if we cannot do, financially, what men do in other callings where the emoluments are greater.

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It has been commented upon that musicians frequently end their days in poverty instead of having a modest competence to make pleasant the last years of their lives. It is not needful to recount why this is the case. There are many reasons, all well known to our readers; but one thing is certain, it is not, as a rule, because the earnings have been so scanty as not to admit of saving.

Many music-teachers—of course, we refer to men—commence their professional life before they are twenty years of age. If they live to sixty, there are forty years of active teaching: enough to have gathered together a little sum for a home or an annuity, if desired. How many a mechanic or other artisan earns more in a year than the average male music-teacher? And yet many of the working class provide for old age. The point is that musicians do not look forward to provision for the future. They live too well in the present.

Another element also comes in. A broker tells us that professional men are very apt to invest their savings in concerns that promise high interest. They are desirous of large returns, and fail to consider the question of security. They are also rather easily persuaded to speculate, with the result that their savings are generally lost. If a musician has gathered together some money, and he wishes to invest it, his best plan is to seek out some stocks or bonds, of the "gilt-edge" quality, and be content with a low rate of interest in return for safety. Other musicians, to our knowledge, have invested their savings in real estate and mortages secured by real estate. We want to urge all young teachers to make it a rule that each year shall see something laid aside for old age.

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All over this broad land—at picnic grounds, pleasure resorts, public parks, wherever the public gathers in large numbers—music is to be heard. We shall not discuss the question as to the kind of music served to the public,—since the Musician's Federation put the stamp of their disapproval on "rag-time," no doubt we shall not have so much,—but emphasize the point that it is a good thing for music that the public shall hear much music during the summer.

If those who love music and wish for its highest gain, instead of frowning upon the light music commonly played, would ask for a better grade, or more of it than is the present rule, something could be done. If the band is to give a series of open-air concerts make it your business to find out what the leader has selected and make your requests. He will appreciate it. Get friends to join you in asking for certain pieces that will tend to elevate the public taste, but be sure that the music you ask has the qualities to attract and please the public ear: clear, pleasing melody and strong rhythm.

It is always easier to improve upon existing conditions than to make a revolution by changing every thing at once. Gain what you can this summer; next year perhaps you can do more. We want the music-teachers of this country to be on the alert, each to do something for his own community. The general elevation is then certain.

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The music-teacher who has worked faithfully with a class of pupils during the season now just closed will have expended considerable energy, both physical and mental, and during the summer months, which will likely be months of rest as compared with the busy time of the preceding months, he should try to repair the waste in his strength by judicious mental and physical exercise and true relaxation.

As a physical exercise bicycle-riding, although no longer so much a fad as was the case a year or two ago, is very valuable. The best authorities on physical culture say that the brain-worker needs a certain mental stimulus in connection with his physical exercise in order to promote a fine tone in the nervous system. If one uses the bicycle as a help to reach out-of-the-way spots, for botanizing expeditions, for little trips to places of interest to the geologist or mineralogist, or for real sight-seeing, visiting places of interest for various reasons, he has an almost ideal recreation. Sun, fresh air, oxygen, the smell of new-mown hay, the sight of green fields, tree-crowned hills, crystal lakes, all those beauties which Nature uses in making her richest landscapes are at the command of the cyclist. The musician, who is an artist at heart, cannot carry himself too close to Nature in its moments of beauty. From her he will gather strength of body and of mind, inspiration, and a love for the beautiful in all its manifestations.

* * *

Much of a teacher's power lies in the use of apt illustrations to enforce the lesson of a principle that has been brought to the pupil's attention. Since pupils vary so much in their thoughts, tastes, aspirations, and knowledge, the teacher needs a great variety of material for his illustrations. He should train himself to be ever on the alert to gain new ideas, knowledge, facts, incidents that may have in them the possibility of application to his work. He must be, above all other things, perhaps, a careful and constant observer; and more than that he should try to deduce from the things that he sees the causes that produced them. There is a valuable, practical mental training in such work, and the teacher will reap the reward in having a fund of illustration to draw upon in time of need, and the power of applying the teachings to the particular case before him.

* * *

Unless a pianist attends with care to the selection of his repertoire, it is practically certain to become one-sided. We find few, very few artists who shine, as did Liszt and Rubinstein, in every style of music equally; and with even the great ones, the stars of the first magnitude, and especially with the trailing meteors, there is a decided preponderance of one or other kind of tonal product in the repertoire. Nevertheless, all pianists, great and small, owe it to their own development, and to their effectiveness in the

world, to choose a balanced program. Thus, a player with a naturally sympathetic touch, and with a light arm, will take as instinctively to nocturnes, songs without words, and rivulet pieces as the proverbial duck to the inviting, glassy mirror of the pond; while he who has a thick hand, a huge, round arm, and a ponderous frame will easily run into the rut of marches, chord-pieces, heavy stentorian music.

It may be said, in broad terms, that no pianist should neglect to have in his repertoire, first, some works of noble and equalized polyphony, such as the fugues of Bach and other masters; second, some sonatas both classic (Beethoven, Mozart) and of the modern types developed by Liszt, Brahms, McDowell, and others; third, some sweet-flowing lyric music, with Mendelssohn, Chopin, and Schumann as his patron saints; fourth, some bright, brisk, scintillant music, such as Weber, Moszkowsky, William Mason, Gottschalk, Thalberg, and lesser composers created; fifth, some bits of heroic and colossal virtuoso music as large and difficult as may lie within his utmost horizon, such things as the study in C-major extended chords by Rubinstein and the fascinating "Hungarian Rhapsodies" of Liszt; and, last, some things in the beautiful valse rhythm, such as Tausig and many others have given us, with also some march-forms.

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The student may gaze through the telescope of history at the high altitudes on which are inscribed the immortal names, at the mountain-peaks of musical achievement, and become discouraged at the immensity of the distance between these peaks and the level plains on which the student lives in common with the most of humanity; he may even believe himself, in his humility, to dwell beneath the level of the sea, as do the inhabitants of that hot country around Salton and Indio, in Southern California, where the people would have to climb some two hundred and fifty feet toward the midday sun to reach the level of the sea.

Such discouragement is not to be thought entirely a bad thing if it be not too deep or bitter. Great masters are rarities. Happiness is more to be envied than greatness.

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I look out of my window at an uncouth plant, straggling and thorny. It is not a thing of beauty. Yet it is tolerated, even encouraged. Why? Because, after many, many years of sterility it now sends up an enormous stem perhaps a dozen feet in height, and that stem bears a rare and beautiful blossom valued for its real beauty as well as its rarity.

And humanity is like the century-plant, in that only at long intervals does it send up such a rare flower as a Palestrina, a Bach, a Mozart, a Beethoven. True, the early part of the last century did seem to have produced a whole garden of great composers, so did the Elizabethan age of authors, but what have we seen of later years? Any Bach or Beethoven in the last half-century?

But one should not be overcome with discouragement because some day he awakes to the fact that he is one of the large company of hidden and overshadowed wild flowers, rather that the rare and beautiful century-plant. Many are the modest violets, the tiny wild flowers, "born to blush unseen," some even fragrant roses, rarely the unique orchid. We cannot all be century-plants.

## SUMMER STUDY OR SUMMER REST.

BY EDWARD D. HALE.

The summer music-school is again in evidence,—more conspicuously than ever before. And it is a beneficent institution, to many a teacher a *desideratum*, almost a *sine qua non* of progress. But it is not every teacher that needs it. One must discriminate; there may be other things needed much more. For example, there is that teacher upon whom the season's work has told heavily, and who is conscious of a serious fall in the average of his vitality.

A summer school is one of the deepest injuries he can inflict upon himself. No matter how imperative a need he may be conscious of, of more knowledge and of the help of contact with fellow-workers or eminent specialists, he has now a paramount concern pressing upon him: the recovery of that sanity which is conditioned upon a sound body. Whatever theory (or no theory) of therapeutics he may entertain, the *mens sana in corpore sano* applies.

If he knows himself well (and a teacher may most profitably spend an hour or so a day making his own acquaintance) let him choose such an environment as he knows to be most congenial and wholesome, and there, if need he, revert to his type, so to say: be a savage or an animal, vegetate, eat and sleep like a newborn, bathe in sun and wind and sea, and restore the perfect rhythm of his pulse and brain, and regain the authority of health, of iron in the blood, oxygen in nerve and muscle, *esprit* in the eye, and magnetism in the finger-tips. For before culture, before experience and address, these things are a necessity to the teacher of music. They are the essential condition of any and all other excellences.

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Then there is that other teacher who has been, the season through, in contact with the manifold life of the city. Suppose he finds himself perfectly well at the end of the season; the summer school may still be just the place for him to shun. Everyone needs, and no one more than the musician and teacher, a period of quiet in which to get his soundings and correct his perspective. We need it daily; and, because it is so hard to avail one's self of the daily power of silence, we need the more imperatively to seize the blessed respite of a month or two to get out of range of the fitful fever and recover our bearings.

Let such a teacher then go apart awhile and think. I know a teacher who did that once, with the result of a wholly new experience. He found himself and discovered that, in spite of all his shortcomings, of which just then he was supremely conscious, he was essentially beautiful. And he saw that all others were alike beautiful; there was no pride mingled with it. It was not a musical experience; but thereafter he was every way a finer and more efficient apostle of his art.

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Once more there is the teacher whose faithful devotion to his work has side-tracked other concerns. A little self-scrutiny may detect some loss of interest in the world. Or (and these are dangerous symptoms) he may realize that, and not care, or not realize it at all. Which means that the teacher himself is side-tracked and destined to miss the better part of the worth and joy of living. A man is really great enough to tax the whole world and suck honey out of every flower. Only he must exploit himself. The specialist has himself to thank if absorption in his particular task robs him of the enchantment of all other things. The teachers that find themselves in any of these classes have a really momentous duty to themselves; to wrench themselves, if they must, out of their rut. Go, not to the music-school, but to Chautauqua, or, this summer, to Buffalo, or anywhere else to break up the contracting associations. If one must stay at home, here is another suggestion. Suppose you have never read John Fiske. There is a man of immense many-sided capacity restlessly exploring many fields of supreme interest. It would do a teacher of music incalculable good to make intimate acquaintance with such a man. He would find him a congenial companion, for Mr. Fiske is no mean connoisseur in music. If his philosophy is too stiff reading, begin with his histories or essays and gradually get into contact with one of the biggest and wholesomest brains of our time. The personal interest that attaches to a contemporary is likely to render the task the easier and more entertaining. It is, of course, essential that our author should interest us. Any great man, living or not, will do.

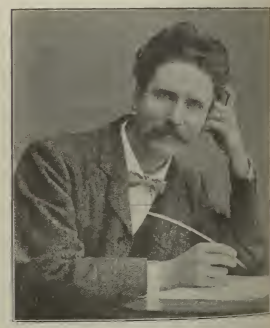
He is profitable company, taken up any way, as Carlyle says: "The living light fountain which it is good and pleasant to be near, . . . in whose radiance all souls feel that it is well with them."

## HARTWELL-JONES (HAMILTON GRAY).

Mr. W. P. Hartwell-Jones, whose name has become familiar to the readers of The Etude, whose latest song appears in this number, is a well-known organist, vocalist, and composer in England, and was born twenty-nine years ago in the small, but antiquated and historical, Welsh town of Flint. At an early stage he evinced a decided predilection for the profession which he subsequently adopted, and, acting under competent advice, his parents placed the boy under the care of that brilliant Liverpool musician, W. H. Jude, whose achievements as a composer of bass and baritone songs have long been universally admired. The rapid progress made by the young pupil made him at once an object of special interest to his master, who fostered the growing talent with the most assiduous and painstaking attention.

It was not long ere young Hartwell-Jones, at the age of about 11 (having been then studying music for about eighteen months), was intrusted with the assistant organistship of the famous Hugh Stowell Brown Church in Myrtle Street, at which edifice Mr. Jude presided at the organ.

Soon after this he also became assistant organist of the Blue Coat Hospital. At both of these places he subsequently became the organist, and the latter post he still fills, in conjunction with that of the



Mawdsley & Morrison. W. P. Hartwell-Jones.

Welsh Cathedral in the Prince's Boulevard, Liverpool.

Hartwell-Jones, at an early period, began the composition of music, but it was not until he was well in his teens that anything from his pen came under public notice. His first popular "hit" was, no doubt, "The Heavenly Song," which found its way, not only into the homes of England, Ireland, Scotland, and Wales, but into the far-reaching lands across the seas. This success was followed by a still greater one, that of another song, "A Dream of Paradise," following again upon which came "The Golden Pathway," "Two Cities," "The Land of Home," "The Purple Heather," "The Perfect Life," etc.

Not only in the rôle of composer has this young musician won the laurels of fame, but as an organist, an adjudicator, and as a vocalist. He has officiated at the inaugurations of numerous church and concert hall organs, judged at several competitive gatherings and Eisteddfods, and sung (invariably to his own accompaniment) at many concerts. He was a prominent and leading light in the preparations that were made for the holding of the Royal Welsh National Eisteddfod of 1900 at Liverpool, and was honored by the selection of one of his latest songs ("A Voice that Bids me Come") as the chief contralto test.

Many of our readers will learn, perhaps with surprise, that the subject of our sketch writes many of his songs under the *non-de-plume* of "Hamilton Gray": a name well known to singers.



# The Violin

CONDUCTED BY GEORGE LEHMANN.

HOW FIDDLE-STRINGS ARE MADE.

So many foolish notions are current regarding the manufacture of strings, and, even among violinists, ignorance on this subject so largely prevails, that an extract from Mr. Ed. Heron Allen's chapter on strings should prove interesting.

"Strings for the violin and nearly all other stringed instruments," says Mr. Allen, "are composed of the small intestines of sheep, and have been so composed, as Mersennus very justly remarks, ever since the time of the ancient Egyptians. The best intestines are those of lambs which have lived on dry, mountainous pastures; and it is said that the best lambs are those from the province of Berry, and from some parts of Germany, and that they are at their best for the purpose of string-making in the month of September, which is the string-making month in each year.

"The intestine used is composed of three membranes, the external and the mucous membranes, both of which are removed as useless, and a third which is inclosed between these: the muscular or fibrous membrane, which is used in the manufacture of fiddle-strings. The intestines are fetched direct from the butcher's, and, while the carcasses are still warm, are detached by workmen specially employed for the purpose, and by whom they are at once stretched upon an inclined plane and scraped with a knife-blade, so as to clean and empty them of all foreign substances, grease, etc. This must be done quickly, while the intestines are yet warm, for they would otherwise be hopelessly colored by the cooling matters. After this operation the intestines are tied up in bundles and placed in vessels to carry them to the manufactory, where they are tied in bundles of ten, and placed in cold water from twelve to fifteen hours. This may be done in a running stream or in a vat of spring-water, slightly corrected with carbonate of soda. After this they are immersed four or five hours in tepid running water. These soakings produce a slight fermentation, which aids the separation of the fibrous from the mucous membranes: an operation performed by scraping the intestines with a split cane on a slightly-inclined slab, down which constantly runs a current of water. The internal membranes run off into a trough and are used as manure, the external are used for racquets, whips, and other rougher articles composed of gut. The fibrous membranes, separated in bundles of about ten, are now placed in stone jars to soak for three or four hours in potassa lye (or ammoniacal solution, which is preferable), whose strength must be most carefully apportioned to the work to be done. At the end of this time they are carefully rubbed through the first finger (protected by a gutta-percha glove) and the thumb (armed with a copper thimble) of the left hand. By this means are removed any of the fragments of the two superfluous membranes which may have escaped the first scraping. This operation is generally repeated, at intervals of two hours, three times during the day, and after each repetition they are placed in a similar stone jar of solution of permanganate of potassa. At the fourth repetition they are not replaced into the same solution, but are dipped into a weak solution of sulphuric acid. These operations are repeated for two or three days, the strength of the solution used being always similarly increased.

"The guts are now sufficiently cleansed to be sorted and, if necessary, split. They are sorted by experienced workmen into qualities, lengths, thicknesses, and strengths, so that each may be devoted to its proper uses and tones. As the guts, in their natural state, are not sufficiently uniform in diameter, they often require to be split into long threads by means of a knife specially prepared for the purpose, and these threads are then placed in a jar with their thick and thin ends set alternately.

"The next operation is the spinning, which is performed on a frame about three times as long as a fiddle. Two, three, or more fibers (according to the string required to be made) are taken and set alternately, that is, the thick end of one opposite the thin end of another. The usual number apportioned to the strings of a violin are as follows: For the E-string, 3 to 4 fine threads; for the A, 3 to 4 strong ones; for the D, 6 to 7 strong ones.

"At one end of the frame is a little wheel, the center or axle of which bears two hooks; at the other end are little fixed pegs. The guts selected are fixed to a peg which is set in one hook of the wheel, are carried to the other end of the frame, twisted round a fixed peg, brought back to the other end and fixed to the other hook of the wheel by still another peg. This wheel is rapidly revolved by a multiplying fly-wheel, and the guts are thus twisted into a fiddle-string, the fingers being passed along it meanwhile to prevent the formation of inequalities. . . . The strings are then placed in a sulphuring chamber, which is hermetically sealed and left for the night, during which time they become bleached by the action of the sulphurous-acid gas. The next morning, if it does not rain, they are exposed to the air till nearly dry, when they are again moistened, twisted on the frame, and replaced in the sulphur-bath. This operation is repeated, according to the size of the string, during a period of from two to eight days. The strings are then thoroughly rubbed and polished in order to get rid of all inequalities, grease, or other foreign particles. . . . When the requisite polish has been obtained, the strings are carefully wiped and lightly moistened with olive-oil, after which they are thoroughly dried. This is accomplished when, on loosening the pegs, the strings do not contract. The strings are now cut from the frames, close to the pegs, and rolled into coils as we see them in commerce, after which they are made up into bundles of either fifteen or thirty."

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AN INTERESTING VIOLIN.

It seems that we are to be "startled," periodically, by the grave announcement that the long-hidden secret of the old Italian masters has been discovered. Like the mystery of aërial navigation, the art of making great violins continues to remain an unsolved problem, and this despite the fact that we are constantly being assured that Mr. X. and Mr. Z. are to-day making better violins than Stradivarius's finest instruments.

I am far from being morbidly hopeless on the question of the ultimate success of the modern violin-maker. Indeed, I am optimistic to the degree of believing that the day is not far distant when we shall experience the great joy of beholding new violins which, in no respect, shall be inferior to the creations of the Italian masters. To the best of my knowledge, however, that day has not yet arrived, though, only recently, a New York newspaper again "startled" the violin world with the solemn announcement that a violin-maker of San Francisco has really and truly discovered the secret of the lost art. Strange to say, the newspaper article in question is not the usual conglomeration of absurd "facts." It is sufficiently sane reading to merit serious investigation; and when I shall have had the opportunity personally to examine one of the instruments of this alleged modern Stradivarius, it will give me pleasure to acquaint my readers with all the details.

But in the meantime I cannot resist giving a word of praise to a maker, one of whose violins I had the pleasure of examining some little time ago. This violin—a new instrument—was made by the New York fiddle-maker, H. Knopf. I had previously seen other instruments by this same maker, but had failed to discover in them qualities of uncommon excellence. The violin under discussion, however, was most excellently made, and the quality and character of its tone were such as to warrant the belief that, even if Mr. Knopf has not discovered the old masters' art, he understands at least the principles of making an excellent violin.

It is more especially a pleasure to record the fact that a modern violin-maker is doing praiseworthy work, because we are being constantly confronted with the most shameless examples of fraudulent violin-making. By "fraudulent" I mean that some so-called fiddle-makers carry their imposition so far as to import, from Markneukirchen or other towns, fiddles "in the raw," and, after giving them a few coats of unbeautiful varnish, attach to them their own labels and sell them for exorbitant sums.

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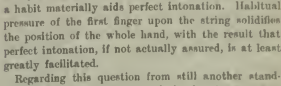
A TECHNICAL EVIL.

It is difficult to understand why players who have already acquired a fair degree of digital skill persist in ignoring one of the safest, and at the same time one of the most transparent, principles of left-hand technic. I allude to the unfortunate habit of prematurely lifting the fingers (more especially the first and second) from what is obviously their natural position on the strings. In the ascending scale, for instance, it is not utterly unpractical—to use no stronger term—to lift each finger in succession immediately after it has performed its work of creating a tone? Does any experienced player really believe that this is the only work required of the fingers—that they have no other technical duties to perform? To create tone is, naturally, the first requirement of the fingers; but, in addition to this primary reason, continued finger-pressure is frequently a great advantage, often an undeniable necessity. Imagine the result of an attempt to raise each finger, immediately after a tone has been produced, in an ascending scale of great rapidity. The result would be both ludicrous and disastrous. Yet the very players who can easily recognize the absurdity of such a procedure constantly lift the fingers when great speed is *not* required.

Viewing the question from another stand point, it is more than desirable to keep the first finger on the string wherever and whenever this is possible. Such a habit materially aids perfect intonation. Habitual pressure of the first finger upon the string solidifies the position of the whole hand, with the result that perfect intonation, if not actually assured, is at least greatly facilitated.

Regarding this question from still another standpoint, let us see what practical advantages accrue from such a habit.




The first illustration elucidates the disadvantage of prematurely lifting the second finger. A fine legato connection between *1* and *2* becomes unnecessarily difficult if the second finger abandons its position before the third finger has actually been employed. Furthermore, the premature lifting of the second finger in such a case generally causes the open D-string to be heard.

The second illustration offers yet more convincing evidence of the folly of lifting fingers prematurely. The second and fourth fingers being, as indicated, twice employed, it is, first, a waste of strength and energy to compel them to do twice what they need do only once; and, secondly, a slight disturbance of tone ensues from such an illogical technical method.

Almost every musical phrase offers some opportunity of testing the advantage of keeping the first and second fingers employed in pressing the string when no other work is required of them. Much could be said on this subject, and many instances given, further to elucidate the principles of technic here involved; but these few words of warning answer my present purpose.

* * *

PEDAGOGUES, EUROPEAN AND AMERICAN.

In the United States the opinion prevails that European (more especially German) teachers are necessarily possessed of uncommon attainments. In Europe, more especially in Germany, it is the general belief among pedagogues that we have no good teachers in the United States. Here are two curious facts; and it must be admitted that they deserve more attention than they receive.

It is a great mistake to imagine that it is simply a combination of ignorance and egotism which has led German teachers to misunderstand and underestimate us. Their opinions, though unquestionably incorrect, are based on long experience; and their experience of American pedagogical methods (or, to speak more correctly, of the attainments of American students) is too often of a kind to reflect discreditably on the American teacher.

It may be said without the slightest hesitation that it is not the inefficiency of the American teacher which has placed us in a position so entirely false. We are judged, on the other side of the Atlantic, by the numerous American students who flock there every year to receive the "finishing touches" to their musical education. These students, it is almost needless to say, represent in no degree the character and worth of our musical educational methods. The majority are utterly incompetent, or even wholly untalented, young people, who have never been a credit to their American teachers. Many such students do not even consider it an advantage to study seriously in their own country; and after frittering away several years of valuable time at home they insist upon going to Europe to obtain those "higher" educational advantages which, they are taught to believe, are denied to them in the United States.

Under such circumstances it is only natural that German pedagogues regard us as a musically benighted people. It is also perfectly natural that their self-esteem should increase with each year, even as their contempt for us increases yearly. They, too, as well as we, have facts to guide them in the formation of their opinions.

But how comes it that the average American continues to entertain so high a regard for the German pedagogue? It seems incredible that we, who are in all other matters a sensible and practical people, should continue to remain so blind and stupid where German musical training is concerned. Of what use are facts to us so long as we disregard them? Every year teaches us anew the lesson that German training is a remarkably inferior article. Many of our most gifted players return to us less competent than when they went abroad; few attain, after years of German training, that excellence which should be the reward of talent and industry.

This is, indeed, a very grave question. It concerns us deeply, and should no longer be waved aside. Many American parents have already learned, to their cost, how serious a mistake it is to send their children abroad. But the great majority are uninformed, and blind to European imperfections. It is for the benefit of these that we shall have more to say on this subject in the future.

# Musical Items

The estate of the late Sir John Stainer was valued at $170,000.

A new book, "The Pianoforte and its Music," by Mr. H. E. Krehbiel, is to be issued shortly.

A London report says that Victor Herbert and W. S. Gilbert will collaborate in a comic opera.

Maud Powell has gone to Europe and will remain there for a year or more, giving her time to concert-tours.

Mr. Henry F. Frost, a prominent London musical critic, died a short time ago. He was among the pioneers for Wagner in England.

An English organist recently celebrated his sixty-sixth year of church service. He began as a choir-boy in 1835 in Peterborough Cathedral.

Sara Anderson, Gertrude Stein, and Joseph Baernstein are three American singers who have been invited to appear in Wagner opera at Bayreuth.

Mr. Harold Bauer will spend some time in Geneva, Switzerland, and will lecture at the Academy of Music of that city, and play to advanced students.

Hugo Kaun, who lived in Milwaukee, Wis., for the past twelve years, has been so favorably received as a composer in Berlin that he will make his residence there.

An English exchange says that the late Sir F. A. G. Ouseley, Professor of Music at Oxford University for many years, never let a day pass without composing a canon.

The late Dr. Abraham, of Leipzig, proprietor of the great music-publishing house of Peters, bequeathed $100,000 for the establishment of a music-library in that city.

A new flute, resembling the Boehm system, has been made by a Milan inventor. It has a more extended range than the instruments hitherto made on the system.

The Iowa State Music Teachers' Association met at Waterloo, June 25th-28th. An interesting program of essays, recitals, and concerts was carried through successfully.

During Sousa's stay at the Pan-American Exposition, Buffalo, the various bands will be united under his leadership, for evening concerts, making a band of 450 pieces.

A "History of Music," in six volumes, is announced by the *Clarendon Press*, Oxford, Eng. Sir C. H. H. Parry and Mr. W. H. Hadow are among the contributors.

A great Saengerfest was held at the Pan-American Exposition, Buffalo, N. Y., June 24th-27th. The chorus numbered 3500 singers; June 25th a children's chorus of 3000 was added.

A New York paper says that Walter Damrosch and W. J. Henderson are preparing a musical setting to "Cyrano de Bergerac." David Bispham is counted on to create the title-rôle of the opera.

During the nine months ending March 31, 1901, the exports of musical instruments from the United States amounted to $1,969,626; a gain of nearly $475,000 over the corresponding period in 1900.

The London County Council has made a grant of $50,000 for music in the parks. There is to be a total of 1131 performances at fifty-seven different places during the summer, the concerts closing September 29th.

The Temple of Music at the Pan-American Exposition, Buffalo, N. Y., has a seating capacity of 2200. A fine four-manual organ has been placed in the auditorium of the Temple, and there will be daily free recitals by prominent organists from all parts of the country.

The "Marseillaise" has just been reorchestrated, by order of the Minister of War of France, by Theodore Dubois. Berlioz first rewrote the original, and later Ambroise Thomas was asked to revise it. The new version is thoroughly on modern lines of orchestration, drums and bugles having a prominent part.

Paderewski's opera, "Manru," was given, for the first time, at Dresden, May 29th. Melody is a predominant characteristic, and many quaint phrases of the Slav type have been borrowed from popular gypsy songs. The libretto is by Alfred Nossig, and it has been translated and revised for this country by Mr. H. E. Krehbiel.

At a sale of old musical instruments in London a violin by Lupot brought $240; a Sebastian Kloz (1707, $70; a Joseph Guarnerius (1719), $850; a Joseph Guadagnini, $200; a Stradivari (1692), $900; a Ruggeri, $500; a Vuillaume, $150; a Stradivari (1714), $2800; a J. B. Guadagnini (1780), $1250; a Stainer, $375; a violin-bow by Tourte, $75.

The full score of Purcell's opera, "Fairy Queen," which had been missing for two hundred years, was discovered in the library of the Royal Academy of Music, London. It was found by Mr. J. S. Shedlock among a pile of manuscripts bequeathed to the Academy by R. J. S. Stevens, the famous glee composer. The opera was an adaptation of Shakespeare's "Midsummer Night's Dreams," and was composed in 1691.

Sixty-eight compositions are in the hands of the judges who are to award the prize in the triennial contest instituted by Paderewski. There are thirty-one orchestral works (symphonies, symphonic poems, overtures), nine choral works, and twenty-eight pieces of chamber-music. The judges are William Gericke, B. J. Lang, Carl Zerrahn, W. F. Apthorp, H. E. Krehbiel, W. J. Henderson, Henry T. Finck, James Huneker, and Samuel Sanford. A decision is not expected before next fall.

In 1878, Mr. Samuel Wood, of New York City, died, bequeathing $1,000,000 to found a college of music in that city. The relatives of the testator instituted litigation, which has lasted ever since, with the result that the value of the bequest has dwindled to $130,000, which is still under dispute. Wealthy men and women who wish to do something toward endowing or founding musical institutions should do like Mr. Carnegie or Mr. Rockefeller: give the money during their life-time, and avoid litigation and quarrels among heirs.

## WHAT FASHION DOES FOR MUSIC.

In commenting upon the opera season the *Brooklyn Eagle* calls attention to the growth of a real love for music on the part of the general public, and to the great good that people of wealth have in their power to do:

Music has become less of a fad and more of a passion with the multitude than ever before. The success of orchestral concerts is a proof of that, for they are pure music, and are to be heard reverentially and without accessories of scenery and stage spectacle, and also, for fashion wills it, without display on the part of the audience.

The time will probably come when opera can succeed as a commercial and artistic enterprise without the subvention of society, for if a thousand people pay the sum which in their default must be subscribed by a dozen, the result to the management will be the same, and the effect on the singers will be better, for the enthusiasm will be more spontaneous and genuine. But if society must functionate musically it is better for all concerned than that it should functionate, say, with cards, or scandal, or automobiles. People who are not in society, but who are fond of music, owe much to society, because it puts it in their power to hear the master-works sung by master-singers: and since it has become fashionable not to talk at the opera the gratitude is genuine.



## BETWEEN SEASONS.

BY PRESTON WARE OREM.

It is undeniably the fact that the music-teaching season is growing shorter and the summer vacation longer. This is particularly the case in the larger cities, where, although the conservatories and schools having music departments open in September, the private teachers hardly become settled down to work until the middle of October, and both school and private teaching begins to lighten materially before the first of June. In certain smaller centers teaching is practically going on all the year round, but this is exceptional, while in certain rural sections the bulk of the teaching is done in the summer months.

The problem confronting the teacher of the present day is: how shall he employ his vacation season to the best advantage? To be sure, temperaments and physical organizations differ very widely among musicians, and no line of conduct suited to all or even to a majority may be prescribed. Nevertheless, it is possible to suggest certain lines of procedure, the following out of which might prove advantageous.

In these days of high-pressure and rapid living very few can afford to spend three months in idleness even if so inclined, nor would such a course be likely to prove of either mental or physical benefit. With the great majority it is change of scene and air rather than absolute rest which is desirable, and in these times of rapid and comparatively cheap transit this should prove of easy attainment. But, for a trip of this sort, a few weeks seem ample, and the problem still remains: how shall the remainder of the time be most profitably spent.

Surely, some of it at least should be devoted to self-improvement. Methods both of teaching and practice are changing constantly and with almost kaleidoscopic variety and rapidity. One cannot afford not to endeavor to keep pace with these developments of the art, and, while in the height of the teaching season this may not seem so feasible, very much may be accomplished during the summer vacation.

It is taken for granted that teachers have, during the season, made note of those particular points in their own work in which they may have found themselves somewhat lacking. The various avenues for self-improvement at the present time seem limitless. To many a course of reading may prove attractive. By all means lay out such a course and pursue it consistently. In this direction it may be mentioned that the subject of psychology offers a most attractive and even fascinating field for investigation, and is not to be ignored by the present-day teacher. Failing everything else, the never-ending subject of technical improvement may offer.

Teachers cannot afford to lag in this important particular, and but a short period, daily, of intelligently directed effort will accomplish material results. Harmony and counterpoint are branches of very rapidly increasing importance and of much more general cultivation. Only by constant study and review and by actual practical use may a thorough working knowledge of these branches be acquired.

Summer teaching in various rural and other sections is constantly gaining in favor, judging from indications, and should prove an attractive field of work. But it should be borne in mind that it is not necessary to go great distances or into so-called out-of-the-way places in order to accomplish this. Missionary work in music may be done even at our very doors, and frequently in apparently remote places there are to be found who, in their quiet way, are doing a work equal to or even above the average of the larger cities. The various summer schools and Chautauquas offer excellent facilities for vacation teaching, or, a suitable location having been secured and a class assured, it may be done privately.

But it must be remembered that the summer work in teaching is to be approached in no supercilious frame of mind or with superficial intent, but should be, to be successful, the product of one's best energies, exerted with unfaltering enthusiasm.

## SUMMER AND POST-GRADUATE WORK FOR TEACHERS.

However serious the studies of the young teacher may have been, and however carefully the course may have seemed adapted to prepare for actual work in the studio, it needs but a very few lessons and a half-dozen new pupils to place and classify to show that life has in it still much to learn. It is the same kind of difficulty as meets the medical graduate who, after some years of application and many disagreeable experience, finds himself with a diploma, a degree, and a position as junior with some well-established physician. Theoretically he knows all about the ordinary diseases and ailments of mankind; actually his first half-dozen patients (the easier cases turned over to his care) present a variety of difficulties. He has not yet the education of eye and sense to discriminate between symptoms which are similar, but by no means alike. It is the same again when he is ready to write a prescription. A certain remedy or one of a certain class of remedies will plainly be apropos; but how couhine it with something else adapted to certain idiosyncrasies of the patient and certain unexpected symptoms? This is something, again, for which the school can only moderately prepare; when everything teachable has been taught, there remains a whole world of unwritten knowledge, such as every old practitioner possesses as his heritage, in return for years of sleepless nights and careful thought, which no tyro can by any means come in possession of.

Yet tyros do learn a part of this till-lately unwritten work of the profession. Medical education tends more and more to close up the gap between what one can learn from books and what one must find in actual life.

The piano-teacher finds every pupil a problem. The child who has never studied before is nevertheless far from being a piece of white paper upon which the teacher may write whatever he pleases. The white paper of the theorist is water-marked with various peculiarities, such as imperfect perception of rhythm, deficiencies, such as an actual deficiency of ear for melody, and so on. What the teacher has to do is almost ody, and so on. What the teacher has to do is almost as trying as the old scheme of selling the child a complete musical capacity. Yet this same child, in the eye of a veteran teacher, may prove to have so many either has given herself over to a diet of sonatas and Bach, or else has ignored the classical world and worked in shallow *salon* music only. Moreover the technic often is like a river which is very wide and rambling, but nowhere deep enough to sail in or to row in comfortably. The whole is complicated by conceit, the advanced pupil having been regarded by her immediate circle as a sort of shining light, the only difficulty being to get the light to shine some definite whither.

Thus the world is full of young and older teachers who have found out the great axiom of nature: that they do not know it all. Also the commanding axiom of the environment: that it would be better if they knew more; and last of all a conscience which makes cowards of us all, lest some one discover how much less elder we are than we look. So the question is whether this kind of thing is normal; whether one might not cover it in the training course; and, granted the need of doing something, whether one would not better go abroad a few summer months and take two or three lessons from each one of several distinguished teachers, in the hope of "picking up ideas"; or whether one should try to cover the need in one of our American summer courses where, as a rule, take Americans to pour full of ideas at so much an hour. The German teacher is nothing if not se't-consciously thorough; and to him any sudden filling up with ideas is superficial. He is right, but he need not worry, for no discreet German professor will try to do so irregular a thing as to communicate the theory of his art in a few lessons. What he will do, if an artist teacher, is to hear repertory and correct it, or, if a charlatan (and the race is by no means extinct in Europe), he will, in a certain number of lessons, teach you his "method." There is also the difficulty of foreign study that even when one gets about what one is looking for, the foreign language often makes the student miss half of it. And so foreign summer work seems generally unadvisable if not impracticable.

A summer school conducted with the Mason system at the basis has a certain advantage over other courses in the curious comprehensiveness of the Mason system, taking in all phases of good playing. When the system of technics affords means for all parts of the pianist's acquired outfit, it is then necessary merely to unfold it and the complex art of the pianist at the same time, and to show how to put one and two together.

All methods and systems have some good points. The trouble with the kindergarten systems is that they cover too little ground; the clavier makes even and voluble fingers a cult. Upon the clavier they are so, indeed; but upon the piano the very first phrase calls for something which even fingers may find impossible.

As between American and European schools the Americans have the advantage of adapting means to ends more cleverly. Tradition hampers everything in Europe. For twenty years tradition (the piano-school-master's tradition) counted the music of Schumann and Chopin unsuitable for study. They are always doing just that sort of thing. Even the pianists are given to fractional cults. Neither Busoni nor d'Albert seem to care much for beauty of tone and the well-sounding; Rosenthal runs to the very fast and loud; he can do other things, but when he heard a pianola play the Chopin waltz in thirds faster and louder than he could it broke him up completely; even Godowsky was rather phased upon hearing a pianola play his "Badinage" faster and more out spokenly than he could. He seemed to regard it as a sort of uncanny "Daniel come to judgment."

To return to the main question, the art of teaching consists of two main ingredients commingled *secundem artem*, which is to say, as needed. These are, first of all, a knowledge of the material of teaching: artistic and technical; literature, theory, and esthetic. Second, to know which thing to bring out first in any given case. It is a very pretty and a dreadfully changeable problem, but the expert teacher is like the old doctor, the best dose suggests itself as he marks the symptom. There are certain principles; also certain arts of entering into the state of the pupil. It is therefore not an art for the undergraduate; it is post-graduate. It is no part of current school work. Therefore it is altogether likely that for some years yet the summer school will remain. But its value will turn very much upon its having at its head a masterly personality: an expert.

Not all the important work in music education is being done in the great conservatories, not all in the studios of famous private teachers, not all in the large cities. It has happened that some monarch has received the praise of historians for measures that his ministers prepared; that the head of some corporation is receiving large emoluments and wide-spread recognition for capacity in planning when the credit really belongs to some subordinate. So in the small cities and the towns, even in rural communities, there are teachers and teaching worthy of the highest recognition.

A newly acquired feather is not considered the whole of a bird's plumage, but a newly acquired teacher is often credited with the whole of a pupil's preparation.

## CHILDREN'S CLASSES AS SUITABLE FOR SUMMER WORK.

BY SUSAN LLOYD BAILY.

EVERY worker knows that weariness of mind and body is caused not so much by constant activity as by sameness of occupation. In other words, it is monotony, not work, that kills.

Undoubtedly there should be variety in study the year round, but especially should the summer months be months of recreation and change. A vacation does not always imply nor necessitate idleness: a fact which is proved by the success of summer music schools and by the inspiration and rejuvenation they afford to teachers who are giving out, in turn, all the remainder of the year what they themselves gain during the period of summer study. If the effect of summer study is beneficial to the adult, summer classes for children ought to be especially successful. All parents will agree that a child in good health does not feel the effects of the warm weather any more if it is occupied than if it is idle; rather less so, indeed. Many children are so burdened with ordinary school-work that in each day's routine there is no time for the study of a musical instrument.

For a period of several years the school vacation may be the only time they can give to this. It will not be adequate, of course, to rapid progress, but a start can be made and the first principles learned in childhood which, if delayed, until the child is grown, become difficult, if not impossible, to acquire.

For other pupils who keep up the practice of some instrument through the winter, the summer could be utilized as a time for theoretical work: harmony or musical history. And this is one of the chief values of the summer class. In the pressure of winter work all private teachers know how impossible it is to find time for the collateral branches which bear directly upon the subject in hand, but which cannot be taught in the regular lesson period and which the pupil therefore considers non-essential,—if, in fact, he ever hears of them. Ear-training, sight-reading, musical theory, history, and kindred subjects, which are absolutely necessary to the correct appreciation of music, can scarcely be taught satisfactorily except in classes of from six to ten; while even so ordinary an essential as a sense of rhythm, which so many pupils seem to be without, can be much more successfully cultivated in the class. In the summer-time classes to meet once or twice a week can be formed in all of these branches to the immense advantage of the child, who will be so interested, if the teacher has any ingenuity at all, that his brain will be kept in a healthy state of activity without being burdened. Children are bound to think; it is an unavoidable condition of childhood, and it may not be injurious to give them something to think about. If the regular winter instrumental lessons are discontinued during this time, they will be renewed when cold weather comes with vigor and intelligence instead of with hesitation and the remark: "I expect I've forgotten all I ever knew. I have not touched the piano all summer, and I feel so rusty."

If the teacher is so fortunate as to live in or near a summer resort, these summer classes will be hailed with positive joy by parents who are busy with boarders, and do not want their children to run entirely wild, and by guests who find a vacation completely given up to idleness more exhausting than moderate study. The success of the summer class depends entirely upon the teacher. In winter the parent makes study obligatory; in summer it is usually governed by the caprice of the pupil. A teacher with any human nature and fellow-feeling in his composition cannot avoid trying to make the study as attractive and the process as pleasant as possible. I well remember one sultry August when the thermometer in my music-room registered ninety degrees at 7 P.M., being sufficiently weak as to resort to iced lemonade to water my own drooping enthusiasm as well as that of my class.

But the crowning glory of summer work is the kindergarten class for the wee ones. It brings them in from the hot sun, amuses, attracts, and instructs. By the time winter comes they have learned the staff, the names and values of notes, the scales, the keyboard; they have had drills in rhythm, in reading, and in hand positions; and are able, when the time comes, to go back to school to commence intelligently the serious study of music. They have learned all the first difficult part, which requires so much memorizing, during the otherwise idle summer days, when there was nothing else to distract the attention. The drudgery being well over, and so pleasantly over that it seemed like play, much time and energy is saved for the more advanced work of the winter.

## SUMMER MUSICAL CLASSES FOR JUVENILES.

BY FRANCES C. ROBINSON.

SUMMER is welcomed by all music-teachers as a time of rest, but not, necessarily, as a season in which to rust. Excessive bodily or mental activity is not enjoyable, or wise, in hot weather, but the present writer has in mind a class-work that many teachers may well conduct in summer, which can be arranged without greatly taxing the teacher, while to the pupils it will seem like a pleasant little class-meeting or "outing." Two distinct lines of study will be suggested which may be followed out separately or together.

Before mentioning them, however, let me suggest, first of all, that these "talks" be conducted out-of-doors in some pretty country spot, in all cases where such an arrangement is at all possible. Once a week take the electric cars and ride a few miles into the country, selecting some inviting, shady place, at which to stop. It might be well, also, to carry some light refreshments: crackers, fruit, etc. Arriving at the desired place, in the most informal conversational manner the little musical talk, arranged for the occasion, would be given, the teacher seeking to draw the children into a general discussion at times and encouraging them to ask questions. After the talk, partake of the little lunch, and then will follow the homeward ear-ride, which will refresh all and prevent the least fear of monotony. An arrangement of this sort will cause children to look forward to "class-day" with the pleasantest anticipations.

Class-talks with pupils is a very important part of every teacher's duty. The circulation of books and musical magazines, for home-reading, on the pupil's part, is very necessary and excellent, but nothing takes the place of occasional talks given by the teachers. They awaken an interest in young minds and prepare them for better home-study and the time when they will take up a thorough study of musical literature.

Music appeals so greatly to the imagination and the emotions,—that is, to the poetic, or artistic, side of our natures,—that it is an important duty, or privilege, of teachers to endeavor to awaken and help to cultivate these qualities in the young. In this Nature is, perhaps, our greatest aid. Open-air talks in the country are therefore exactly what is needed.

And now, to speak of the two lines of study, which may be combined or followed separately. All interested teachers point out as early as possible, to young students, that music-study means very much more than the mere learning to sing or to play upon some instrument. It is necessary to help them to realize that musical study must include a knowledge of the history of music and of the lives of the great masters of the past and great musicians of the present, and that there must be intelligent understanding of the construction and arrangement of musical compositions, and of the composer's ideas, and so on. For this purpose class-talks (weekly or fortnightly) at the teacher's studio, or rooms, during the regular teaching year are found to be invaluable.

In a series of class-talks the present writer gives first a brief account of ancient musical history followed by a mention of the principal events in modern history, beginning with the fifteenth century. Next certain names are singled out in somewhat the following order: St. Ambrose, St. Augustine, Pope Gregory, Guido of Arezzo, Adam de la Halle, Palestrina, giving some information regarding each one that will be likely to be remembered by the pupils. Passing on to J. S. Bach, each master, down to present times, is named and considered, a few names at a time. In one season about eighteen or twenty biographical sketches can be thus disposed of; possibly not more than ten can be considered, for there are other talks to be introduced on such topics as the miracle play, oratorio, opera, the history of the pianoforte, and other musical instruments, and some afternoons to be devoted to questions and review.

Regarding the other line of study, it is desirable that appeals to the artistic nature of each pupil be included in a course of this kind. A series of nature talks is one very helpful way for developing the powers of observation and reflection. Teach, or lead the children to observe resemblances and differences and then to compare them; in other words, to perceive first, and, later, to reflect upon what they have perceived. One afternoon in a beautiful country wayside, or wood, may be made to do more in these ways than unlimited technical, or school instruction, regarding nature. The next step will be to assist them to observe musical arrangements and effects and to study them closely: *i.e.*, to reflect upon them.

The imagination may be stirred to healthful activity very easily in the young, and there are numerous ways of doing it. Teachers may, by fanciful illustrations or stories, teach them many truths or facts, and may, oftentimes, assist in implanting high ideals in the souls of the young. All true musicians should be possessed of high ideals, and all persons who take up the study of music need cultivation of all the truest and deepest qualities in human nature. The class-talks with pupils are therefore eminently practical. It is assumed that nothing has been suggested that will be beyond the ordinary thoughtful and conscientious teacher who has sufficient time to arrange a series of talks of this kind, and all who have the ability and time to carry out some such idea are under obligation so to do.

Not to ignore the business side of the plan, for a series of summer "outings," the cost of car-fare may be estimated at five cents each way for each person, and fifty or sixty cents for fruits, etc., each time; so that six class meetings of ten pupils and teacher would cost about nine or ten dollars. The amount charged for the entire course would be certainly no less than three or four dollars per pupil, the price for teacher being the balance remaining over the above expenses named. Where two or three classes could be carried on by one teacher on different days the profit would amount to a fair little sum.

## NEW LIGHT ON SUMMER STUDY.

BY MARY E. HALLOCK.

LOMBROSO, in his "Man of Genius," by means of an exhaustive table comprising most of the great achievements of mankind, shows that very nearly twice as many literary and artistic works, astronomical, physical, and chemical discoveries were conceived in the spring and summer than in the winter; adding that "In the few cases in which we may follow the traces of the works of great men we usually find their activity increases in the warm months and decreases in the cold." It is of interest that "in the spring the discovery of America was conceived, as well as galvanism, the barometer, the telescope, and the lightning conductor; in the spring Michaelangelo had the idea of his greatest cartoon, Dante of his *Divina Comedia*, Leonardo of his book on light, Goethe of his 'Faust'; it was in the spring that Kepler discovered his law, that Milton conceived his great poem, Darwin his great theory, and Wagner his 'Fliegende Holländer,' the first of his great music-dramas."

Who has not felt, on taking up anew an old piece for repolishing, the surprised delight at finding that the notes reheard had bound up with them the new impressions of the sort of day as well, whether it was windy or full of sunshine or both, on which the playing of that same composition, perhaps some years before, had for some reason or other become memorable? Who has not usually felt this phenomenon common enough as regards momentous happenings of practical daily life, but so peculiarly charming connected simply with an artistic achievement, coupled most often with a beautiful spring or summer day? And who cannot point in company with the great names mentioned by Lombroso to summer-time as the sponsor for some of the best learned, best felt compositions in their repertoire. The way the leaves rustled and the lawn looked an accompaniment to that particular Beethoven sonata, the very way in which one leaned out of the window and heard the bees hum after this Chopin nocturne!

From a sensory stand-point it is reasonable to suppose that when several senses are stimulated they would tone up and strengthen all the mental impressions, and that, to a musician not too much fagged with the winter's work, the very seeing of summer would make his auditory impressions so much the keener. From the moment those tiny little leaves unfurl they signal to all to breathe fresh, to dust off that which has become musty in their emotions, to stretch the eyes open nearly gone shut in the studio, and to look with expanded chest around and take notice.

Strenuous thought finds itself at first without reason for existing, but creeps back slowly, slowly, with prolonged rest; the faded sense of feeling left as an heritage from the winter is revivified as though emotional sap stirred in people as liquid life in trees, and again there is no perfect peace if one does not put up the growing energy to some use. More than those first three, four, five, six weeks at the opening of spring one cannot rest; ideas come knocking, and desire to achieve slips, willy-nilly, to the front. Then, just then, when the blossoming year is not too young and not too old, the most satisfying, most engrossing, work should be done: the working up of a repertoire. The drudgery of learning these pieces belongs to the past; in this time that which is art and purely art need only be considered: the elocution of playing, the subtleness of feeling made evident. At this an unlimited amount of labor can be expended, a labor for which deliberation is peculiarly necessary, and only possible where the days are free and when the choicest hours for clear thinking can be waited for and then had uninterrupted.

In the winter the rapid succession of lessons taken weekly or oftener precludes the possibility of giving perfect polish to the pieces prepared one after the other for the teacher, so that the scholars far enough advanced should store away more or less for future use the points received on different compositions taken during the winter's study. A piece gets even to costing too much when it is dwelt on for a goodly share of "the quarter."

Time is needed for the thorough digestion of a composition, and one hour a day practice for six days is always better than six hours' work in one day spent on the same composition. To study on three or more pieces abreast is, for this reason, productive of better results than taking the same number of pieces tandem, as it were, and giving the greater amount of time in a day to one composition alone. For reasons which will appeal to most students this work is practical only when there is no new stint to be accomplished every few days and when there is a long stretch of leisure ahead.

For those who, in the fall, enter on a new teaching field a recital program, worked up in the summer, is a very valuable part of their capital stock. It will do their patrons good to hear what they can do, and will offer them the most direct and profitable of advertisements. Leaving all other things aside, a teacher is probably never so well received as when he or she can by practical demonstration show that he knows.

If the winter has been one long round of teaching hours, the summer gives the compensating time in which to brush up one's personal interpretative ability, for woe unto those who let such practice go for more than a year at a stretch! Teaching increases one's mental aptitude for such work, and it is a pity if the results are not reaped through that luxury provided pretty much only to the teaching profession: an absolutely free summer.

The choice of a congenial summer sojourn is to be considered an all-important factor in the plans laid for holiday work by all those whose very vocation proclaims them sensitive to all outward impressions. A landlady with a more than jarring voice could effectually upset the artistic tendencies of the hour, and the more serious pros and cons make or mar a valuable holiday. A resort made up of social bustle is strictly to be avoided, whereas a little nook far from the madding crowd where one can get closest to Nature in company with a few congenial friends is the best. To some the emptied cities—with all the comforts of home, neighbors absent, cold baths, and flying trolley rides—may be all that one can wish for good results; but in every case a decided change is a stimulus.

It is not at all necessary that agreeable study in summer should signify a holiday devoid of all that which goes to make a jolly resting time. Three hours a day devoted to musical thought on definite practical lines is ample, and that leaves ample time for dances, picnics, boating, and all other forms of pleasure that make summer-time delightful.

It has been remarked at large art-schools that those students who paint, paint, paint without cessation or recreation eventually do the worst work; their canvas reflects their dulled mental condition: starved of all living, vivid sense-impressions. Shakespeare was made in part by the multitudinous variety of things he had seen, heard, felt, and even smelt so well, and the musician's work is also the best whose sense-impressions are well fed and whose feelings are kept most alive and lively.



## THE DEVELOPMENT OF MUSIC IN THE SOUTH DURING THE PAST TWENTY YEARS.

BY E. L. ASHFORD.

WHILE the South has always been recognized as the laud of "music, love, and flowers," it has only in the past few years responded to the great wave of musical development that is sweeping over our nation, making us the proud and happy possessors of artists and composers of international reputation, good schools of music, fine orchestras, and singing societies, and—in some localities—of annual Music Festivals where the more important choral works are given a satisfactory rendering.

Several factors have combined to retard this development in the South-land, probably the most important one being the desolation that followed the Civil War, which made the study of music (and, indeed, of all the fine arts) a luxury not to be considered except by the favored few.

To this disadvantage of environment may be added the natural temperament of the Southern people, which inclines to melody, pure and simple, rather than to polyphonic forms.

In accordance with this love for melody, the study they have given to music has been almost entirely in the direction of voice-culture for the purpose of solo singing; consequently part-singing has been sadly neglected. But of late years one can see some tendency toward concerted work, and the formation of music clubs among women has done much to foster this change for the better. In fact, it is doubtful if any permanent progress in this direction could have been effected without the music clubs.

The history of these organizations in the South is about the same as in other sections, except that when the spirit of development took the form of concerted action, there was much less available material at hand upon which to draw for the successful study and rendering of the more complex musical forms. The best possible foundation for choral work is the chorus-choir and glee club, and these were almost unknown among us. Very few of the men could read even a plain hymn-tune, while the women were not much more capable. No attention had been given to stringed instruments (except the guitar and banjo); so there was no nucleus upon which to build an instrumental accompaniment even of the most simple nature.

As a consequence, the music programs of the clubs at first consisted entirely of solo work. This soon proved tiresome, and Artist Recitals were introduced. This plan served a double purpose in cultivating the taste of the associate members for a better class of music, and inciting the active members to concerted effort among their own ranks; and eventually led to another and more important step, viz.: the bringing of really good orchestras among us, so that it has become possible at least once or twice a year to hear really fine music properly rendered. In at least two Southern towns (Spartanburg, S. C., and Birmingham, Ala.) these orchestral visitations have become annual events.

Permanent choruses have been formed, and one or more oratorios prepared each season and given with full orchestral accompaniment during the festival. In other cities a chorus is gotten together a few weeks before the festival and some popular cantata or oratorio selection prepared for the occasion. It goes without saying that this plan is not so satisfactory from a musical stand-point, as there is not sufficient time in which to gain the more delicate and beautiful effects due to correct shading and phrasing. However, it is a step in the right direction, and may, in the course of time, lead to permanent organizations.

Another encouraging feature of musical development in the South is the increase of chorus-choirs in churches, and the frequent rendering of sacred cantatas upon festal occasions. Though this class of music is not so difficult either to understand or interpret as oratorio, yet it is lofty in character and purpose, and increases the desire among musicians to work together, and also adds to the dignity and impressiveness of the church service.

While we are developing—slowly, but surely along the above lines, we are also making some little progress in the line of teaching, though we still lack a great deal of reaching a satisfactory standard in this most important department of our musical life. However, the Southern Music Teachers' Association is doing aggressive work, and must, in time, exert an influence that will compel more thorough preparation on the part of our teachers. There is plenty of work among us for teachers who are really good musicians, and not merely "faddists" on the subject of method.

For our more rapid and genuine development, we sadly need intelligent and unprejudiced newspaper criticism, for it is upon the press we must look to a large degree for our musical standards. Fulsome praise for the amateur may be prompted by the laudable desire to encourage the young student to still greater effort in his chosen art, but the result in most cases is to foster a degree of complacency quite unfavorable to earnest and conscientious study. However, with increased facilities for hearing good music and enlarged opportunities for its broad and comprehensive study, let us hope that the standard of criticism will soon be raised to its proper level, and that our musical progress in the near future will be not only rapid, but founded upon the principles of true art.

A CRITIC, on arriving from a recital given by a young woman aspirant for pianistic honors, was asked what he thought of her prospects.

"Ah, the beautiful creature!" said he; "her prospects, who knows? She play with so much feeling—such very wrong notes—and holds them so lovingly!"

## STUDY ABROAD NO GUARANTEE OF SUCCESS AT HOME.

Every year at this time a certain number of American singers, piano-teachers, violinists, and other musicians complete the term of their European study and make up their minds to come back to their own land. They look forward to their work as a dull preliminary to the glory of a professional career. But in retrospect the days of their study, in nine cases out of ten, seem peaceful and satisfying in comparison with the hardships in beginning public life.

The experience of these musicians is nearly always the same. In their own home their musical talents attract attention early. They become juvenile prodigies for their own class, if not for a larger community, before they realize it. As they grow up and continue to appear to inexperienced persons about them really promising and talented musicians, the talk of a professional life soon begins. They go to the best teacher in their town, and after that to some large city for the advantages of the instruction to be had there. After they have gone the rounds, played for this person and that, and collected advice in every quarter, there is talk of a period of European study, and if the money is available the student usually goes abroad. Sometimes the money is in the immediate family; sometimes it is begged and borrowed from more fortunate relatives and members of the family, and in some cases philanthropic ladies of musical taste, who are never so happy as when they are nourishing mediocrity, raise a subscription for the aspirant, and he or she goes to Europe. Here in nine cases out of ten is the first mistake in a career that is more or less likely to be altogether in error. Nine out of ten American musicians could learn just as much in their own country as they can abroad. They could be just as well prepared to teach here as in any other country, although it may be an advantage to them and an attraction to pupils to know that they have studied under some distinguished foreign master, even if he is so old as to be in his dotage.

After two or three years of study in Europe between which their friends hear wonderful stories of their advancement, the pianists and the fiddlers pass through their allotted time of instruction. Usually they are eager to make an appearance abroad, and as this costs very much less in Germany than it does in this country they are generally successful. They play in a Berlin music-hall before an audience of fellow-students, deadheads all of them, and a few critics who will group this performer along with half a dozen others in a paragraph next day and mention very little more than their names and their teacher. Sometimes, through conditions which are not always easy to define, they may get several sentences of flattering description all to themselves, which are promptly printed in a neat little pamphlet and brought back to this country for the delight of their friends and the enlightenment of those whose business it is to know what good piano-playing should be. Most of them are benighted enough to believe that on the strength of that appearance, combined with a letter of recommendation from their teacher and a few untrustworthy or trivial phrases of criticism, they may return to the United States and begin here the accomplishment of their wishes.

Disenchantment comes so soon after their return that it is lucky for them they have enjoyed a few happy hours of illusion. The young woman arrives here with her hopes and her criticisms. The first thing she does is to seek a musical agent, who regards her from the moment he lays eyes on her first as legitimate prey from whom he is to squeeze every possible cent. To her surprise, she soon discovers that there is to be no compensation for her appearances, and she is lucky if she is able to find a place, even in a concert bill, without being compelled to pay for it. It very rarely happens that anything is accomplished through the first agent. The experience is likely to be profitable to him, but in despair the applicant goes to a second one. Of course, more money is paid to him for advancing her interests, but it rarely happens that she is ever able to get an engagement that pays her a cent. If her money holds out she goes to another agent, but if it doesn't she is likely to keep out of sight of the public until she manages by social influence or some other to play gratuitously at a concert.

It rarely happens that a woman pianist is ever in demand, whatever the degree of her merit may be, short of the very greatest of her kind, and it is only a short time before the virtuosa who was coming back to our own land to enjoy such triumphs to the delight of her family and her own enrichment settles quietly down to the business of teaching, and is glad to get pupils. And that life starts a new kind of drudgery for her. This is the experience nine out of every ten American students who go abroad and study have to encounter. The case of the woman pianist is selected because that is possibly a little harder than most of the others. But in every class there is the same disappointment, and men and women undergo the same difficulty. Possibly their talents entitle them to no greater success; but that is a harsh view of the subject. And their ambitions, even though mistaken, are deserving of indulgence.

Only one remedy for these disappointments would seem to be possible. That is not likely to come into existence. If some one would persuade all these ambitious youngsters that there is a decided limit to their talents, and in any case their rewards are not very great, there might be fewer stories of failure and disappointments, but if there was such a person or such a group of persons, like a college of cardinals, the aspiring young musician would never take their word, or believe any chilling negative as to his, or her, heaven-given talents, and then what would the European music-teachers do? It would be one step forward, if these musicians, destined to remain in the humbler ranks and be only teachers and such modest workers in the art, could be persuaded to remain in their own country and learn here the necessary acquirement without the inevitable European experience—that only serves to emphasize their lack of success—in the great ambitions they entertain.—*New York Sun.*

## THAT NATIONAL TYPE!

BY MRS. HARLOW WOLCOTT.

We are all familiar with the expression: "America has no literature!" We maintain a golden silence when one from across the seas remarks: "You Americans have no school of music—no national type!" Composers of merit cannot be denied us; but none has yet arisen with that distinctively national flavor which the palate of the musical epicurean demands. While the work of the last quarter of a century has done much toward refuting the idea that we are a nation of musical parasites, imbibing all our life from foreign institutions, much remains to be accomplished before the American school of music shall take its place with those of recognized musical nations.

It might be well to ask ourselves along what lines are we working—we who profess to have the musical future of our country at heart? What are we doing in our own community?

Perhaps, at first glance, the outlook may not be so encouraging as we might wish. "There is so little unity," we lament; "so much lauding of pet theories; so much to contend with." There is a teacher who revels in all that is ancient and as heartily despises all that is modern, whose recitals, long and dry, abound in sonatas of the Clementi, Diabelli variety, for he is an allopathist of the deepest dye, and his pills are never sugar coated. As for the development of an American school, he scoffs the idea! "Can there any good thing come out of Nazareth?"

Then there is his musical antipode, who fondly hopes that in the plantation-melody "we have found the distinguishing feature, the national accent, in our future American classics. Wholly unmindful is he that, while national flavor surely lends a special interest to a production, it is only as that production is a genuine musical utterance.

Fortunately, it is to neither of these that we look for the development of our national type. We have a goodly number among us, who, while building for the future on sure foundations, yet live in the glorious present. They are not looking for a musical Messiah—nor a Christopher Columbus to sail into unknown seas and discover a new continent of musical theory. They are a practical sort of people, and, first of all, endeavor to raise the musical standard in their own community. They may live in remote districts, where popular sentiment does not encourage education along the lines of higher musical culture. Laying aside petty jealousies, they seek to introduce standard musical literature, and to bring into their midst artists from abroad.

They encourage our own composers, by giving such composers a prominent place on their programs, and by forming clubs for the analysis and study of their works. Neglecting not the intellectual side, they strive to educate along the lines of true modern ideas. They learn the patient, long-suffering side of the teacher's life; realizing that we are too near the present to get the right perspective, they content themselves with looking well to the material which each day they are putting into their structures; and leave results to the fashioning hands of the future, knowing that only the fittest can survive. That truth alone is eternal.

## THOROUGH PRACTICE ON OLD PIECES.

The problem of retaining old pieces is usually overlooked by even ambitious players. Having once learned a piece, they seem to consider it learned forever, and give but very slight attention to keeping it in mind; as a consequence most of the old pieces are not in playing condition, so that, no matter how many years have been devoted to study, the player finds himself with but a limited number of pieces at his command. Only pieces well worth keeping should be selected, and none dropped until the repertoire is so large as to render its further use immaterial.

It is sometimes actually more difficult to keep an old piece in good playing condition than to learn a new one, as the playing becomes so automatic that the fingers are not under good control and the mind is apt to wander. It is therefore necessary to review the old pieces, looking at the notes, in order that the brain may take a new and fresh impression of them, and to practice hands separately, in order to acquire and to be cognizant of a perfect finger-action, and to maintain correct relation of hands to keys, and also to indicate correctly the phrasing by the proper taking and leaving of keys. In this way a graceful execution, as well as clear conception, can be retained.

As to interpretation, the "slow" and "hands separate" playing is equally as necessary, for accent and rhythm must be thought of and all crescendo and diminuendo signs observed. The emotional qualities of the composition must also be kept in mind, and such tone-qualities produced as will bring out the true dramatic and emotional qualities of the piece, after which the piece should be studied as a whole and brought up to the right tempo. When this has been done the piece is comparatively a new piece again, and the result will be a fresher and finer inspiration and necessarily better effects than have been previously obtained.

Think for a moment, and you will see that the slovenly practice of either old or new pieces can not result in an artistic production. Incentive and inspiration are the great factors that help people to put forth their best energy in any direction; therefore teachers and parents should see that the pupils have the requisite incentive, and nine times out of ten no further effort need be made. The proper incentive for acquiring and retaining a large repertoire is an opportunity to play it in public; for this reason there should be frequent public recitals, in which pupils will take a prominent part.—*Mrs. A. K. Virgil.*



## FIVE-MINUTE TALKS WITH GIRLS.

### The Lessons of the Summer.

BY HELENA M. MAGUIRE.

In times primeval knowledge was acquired in many and various ways. People took lessons from things animate and inanimate, and learned from vegetable and animal, as well as from human, nature. As time went on, however, the wisdom gleaned from natural sources became sorted and stored into neat bundles and handed down from wise man to wise man, until it came to be taken for granted that these bundles contained all knowledge, and that it was only necessary to go to a man possessed of a store of knowledge and receive due portion thereof. So it came to pass that men bowed before the Human Mind as supreme generator of wisdom, and, ignoring all else, placed their young at the feet of Human Erudition incased within four close walls, where they learned to think of the world as a pasteboard sphere, of man as a series of charts showing horrid interior views, of animal life as dead things which they shrank from touching, and so on to music, which they studied as something peculiar to mankind, beginning and ending therewith. Various platitudes on the singing of the birds were divulged, and perhaps passing mention given to the fact that the vibrations of ether which make music make heat and color also when very much accelerated. But only a very few of the many thousands of girls who have studied music have been taught to think of it as a part of the great scheme of the universe.

Now, however, our wise men, having burst the wrappings of the once-thought sufficient stock of knowledge in their efforts to widen and re-enforce it, are thinking themselves back to nature and to "first causes"; but custom and usage, two tyrants of our day, still confine us, for ten months of the year, within the restricting barriers with which civilization encompasses itself about. As this leaves only two months in which you may study where and what your youth and tendency choose, make the most of them. When you have finished your term of lessons; when the final recital is over and you have either packed etudes and scales away in your cabinet, or else prepared carefully a program for summer work at the piano,—which is most apt to sizzle into desuetude as one hot day succeeds another and the mercury establishes itself firmly in an elevated position,—then go out; be one with all the other growing, happy things of earth, and take your lessons from all the universal creation.

Learn the lesson of the leaves in their tireless repetition of one beautiful, vernal theme; learn the entire precision of Mother Nature in all she does, and feel her unvarying regard for "form" in the midst of apparently careless luxuriance.

Learn of the insects, in their busy, energetic living; watch and listen to them, and see what proof you can find for Mattieu Williams's quaint fancy that they use, in their common, every-day table-talk, those sounds which are beyond the vanishing-point of the human ear. He thinks that they communicate with one another by means of those vibrations which fill the great gap between our highest audible sound (40,000 vibrations) and the heat-vibrations, which commence at one hundred and thirty-four trillions per second. Such fancying (a dwelling in the fairly-land of science, Williams calls it) invests insect-life with true interest and appeal, and will help you to cultivate some of that delicate imaginativeness without which Mendelssohn could never have written his music to "The Midsummer Night's Dream," nor Weber or Humperdinck their delicious fairy operas, without which, indeed, no one is a musician complete.

Make friends with the birds, and they will show you how we have distorted Nature's teaching in making music an artificial thing, only to be permitted at certain times and places. The birds sing at their work during all the busy day, caroling most lustily the while they build and plaster and thatch their homes, and through the many trials and vicissitudes of raising large families.

The workman who gaily sang the same song every morning as he plastered the house next door to Tschaikowsky's home, thus furnishing the composer with a theme for the "*Pathétique* Symphony" was a truer musician than we who go silently about our work all day and then pay some one else to make music for us in the evening.

If anyone wonders, in your presence, why we are not a musical people, tell them it is because we have not learned the lesson of the birds, because we are too absorbed in sordid work and gain to sing. In a land where one may pass from coast to coast without hearing a merry chorus in the fields (excepting the darkies among the cotton), where it is in very bad taste to sing along the public ways, where the maidens go about with silent lips and contracted brows, "the worried archangel aspect," as Robert Grant has dubbed it, and the lads seldom go further than to pucker their lips into a ridiculous whistle, it is fruitless to expect that music will take root and flourish. We need to go back to the teachers of primeval man to learn the utter foolishness of trying to become a musical nation while we toil so long and hard that there is no time to make music, and then straightway pour what was so hardly earned into the pockets of foreigners.

This paying money to sit in an uncomfortable seat and listen to a foreigner make foreign music is neither a joy nor a relaxation, as is proved by the tense faces of those who do it, nor is it advancing the cause of music nearly so much as making our own music would, as singing about our tasks, and singing for the joy of living.

Music—true, healthy music—is the natural expression of happiness, and we must be a happy people before we can be a musical community. This we can never be while our rich deny the poor whom they have always with them, and spend their money in fruitless attempts at imitating other nations, and while our poor waste what they have in the struggle to imitate the rich. Snobbery is rampant in our land, and music is deeply infected. It needs the infusion of fair young truth and naturalness, and it is for you, twentieth-century girls, to learn the lessons of Nature, to bring them into every-day use and practice, to spread the gospel of happiness, to sing, sing, sing, with fingers and with lips, and, like the Lady of Banberry Cross, to make music wherever you go.

## SOME PECULIAR TEACHERS.

BY FREDERIC A. FRANKLIN.

A number of musicians happening together one evening were passing the time by relating their experiences with various music-teachers. It seems from their stories that the musical profession contains a large proportion of eccentric characters.

One of them, speaking of his musical studies, said: "During my student-days I had at least twenty different teachers. My first was a queer old German who bore a striking resemblance to Liszt, which he enhanced by wearing his long white hair in the same square-cut fashion. In order to cultivate a quiet position of the hand, he used to place a penny or a nickel on the back of my hand, telling me that it should be on the back of my hand, telling me that it should be mine if I played for a certain length of time without dropping it. Needless to say, the money was seldom earned. He could not stand it to have anyone except himself present when giving a lesson, and if any member of the family entered the music-room during my lesson-period he would make some caustic remark which would cause his speedy withdrawal.

"I well remember my first lesson. His first question was: '*Sprechen sie Deutsch?*' I replied: '*Nein,*' the only German word I knew, whereupon he said: 'Himmel! dot vas bad, ver' bad.' Thereafter he would first address me in English, and if I failed to understand would repeat in German, then a mixture of the two. If that failed, he would resort to signs."

Here a violinist spoke up: "It may interest you to hear of another old German, a teacher of violin, who used to compel me to stand with my right shoulder and upper arm against a wall, or hold a book under my arm, in order to secure a quiet upper arm. He made me practice wrist-bowing until I felt as if my right hand would part company with my arm, and finger-gymnastics until the muscles of my left hand and arm would be sore from my finger-tips to my elbow. I felt, at the time, that he was very hard on me, but if he were alive to-day I would thank him for the pains he took with me. I owe more to him and his severe methods than to any other teacher."

"This talk," said a third, "reminds me of one of my first teachers. He was a young man (a wild young man, by the way), but a fine musician. He would sometimes explain the various piano-touches by comparing them with billiard shots, etc. For instance, in a certain passage where an arpeggio for both hands ending with a heavy accent on the upper note occurred, he would say: 'Don't you remember that billiard shot when, by striking the ball in a certain way, you can make it revolve rapidly without leaving its place on the table? Well, strike that last note in the same way: make it stand out as the whirling ivory ball does against the green cloth.'

"I had another teacher, a much older and more experienced man, and I want to repeat a bit of advice he gave me on starting on my professional career. Said he:

"'Be very careful in every remark you make to your pupils. Study the art of making your statements clear and explicit; use language that the dullest pupil can comprehend, and you will run no risk of being misunderstood; be particularly careful not to let a mistake pass uncorrected. Once, in my earlier days, a pupil left me to go to a competitor. By inquiry I learned that the reason he gave for making the change was this: he had purposely played a few wrong notes, and, as I let them pass uncorrected, he concluded that I was either incompetent or careless. Since then I have been careful to notice everything, and at the conclusion of each strain or passage mention even the most trivial deviation from a correct rendering.'"

Here another chimed in:

"I cannot think of any particularly eccentric teacher, but will tell of a man who had quite a large class in a town where I once taught. As he left just previous to my arrival there, I got most of his pupils.

"It seems that he taught everything: piano, violin, voice, orchestral and band instruments were all one to him. His only object, so far as I could learn, was to teach each pupil to play a few showy pieces, and have them played in public. And the worst of it was that it was quite a small town, and the people considered my predecessor a wonderful musician, simply on account of the showy pieces his pupils played in his recitals. I can truly say that not a pupil could play a decent scale, although some of them had played Beethoven sonatas in public. He had even had one young lady play a simplified edition of a Liszt rhapsodie, putting it on the program as the original. And he actually graduated several pupils and gave them diplomas.

"I cannot understand such proceedings, as I afterward learned that the man was a well-educated musician, and a composer, whose pieces showed considerable knowledge, so that the work done in that place must have been solely the result of love of show or of indifference."

Liszt once said that before a composer publishes anything he should have proved himself entitled to the name by having produced at least six works of importance. If this rule were carried out there would not be so much poor music on the shelves of publishers and dealers. Mendelssohn once gave similar advice to a composer who asked his opinion of a symphony the latter had written. Not every first composition is a gem that the public has been looking for. Authors must serve an apprenticeship in literary writing; also must ambitious young composers, and they should do it willingly.

## AFTER THE STORM.

BY WILSON G. SMITH.

Passed is the storm: in distant sky
I heard the muttering, vague, of heaven's artillery.
Islands of clouds, sun-kissed with roseate hue,
Float languidly on seas of azure blue.
The birds chant jubilates; in delight,
High in heaven's vault, the swallow wings its flight.
The sun, declining, like a regal guest,
Gathers his robes and sinks in splendor to his rest.
Twilight, mysterious, now asserts its sway;
Likewise the ancient maid across the way.
She, with a touch obtrusive, debonair,
Thumps, with wild ecstasy, the "Maiden's Prayer."

## PROFITABLE VACATIONS.

BY J. FRANCIS COOKE, M.B.

Now comes the vacation season, welcomed by the thrifty and dreaded by those of precarious temporal prosperity. The teacher who is unable to take a vacation of some length and at the same time cast aside all past responsibilities is to be deeply pitied. By vacation we do not mean idleness, as many imagine, but rather an opportunity to relieve the strain of the regular work of the business season by indulging wholesome, natural appetites for rest, exercise, special study, a change of scene, an opportunity to pursue some favorite avocation, a means to improve one's self professionally in order to insure a more prosperous future, and for ample time in which to plan a business campaign for the coming year. The provident teacher will endeavor so to divide his vacation time that all of the foregoing will have adequate attention. There is really no reason for wasting several months or even several days in an aimless search for pleasures less satisfying than those to be found in other branches of one's own profession or in other occupations that might aid in promoting one's personal business interests.

### Daily Vacations.

It is the musician's duty to prevent his work from becoming onerous. The present writer has a practice of taking a vacation of thirty or more minutes every day in the year. In this way he is saved from reaching that condition where it seems imperative that all idea of music must be put aside. To him the summer season will always mean a lessening of the strain, but never a complete separation from his life-work. With most teachers the confinement and unremitting strain of work, together with the general lack of exercise, breeds a lassitude that seems to beget a sort of self-pity or hypercthesia in connection with imagined infirmities and weaknesses. A vacation that must be spent in a sanitarium is not a vacation. The author has known personally no less than six musicians who are obliged to spend their vacation season in some medical institution for the simple reason that they have made the error of attempting to put off their vacations for a season of a few weeks in the summer instead of taking the occasional rests throughout the year that Nature demands.

### Physical Culture.

There is, however, no way in which one can spend a portion of one's vacation more profitably than in an effort to fortify the bodily health by natural means. In all human endeavor we are continually confronted with the proof of the Darwinian hypothesis, maintaining the survival of the fittest. The older one becomes, the more apparent is the value of good health. That it is the essential factor of real success no one can deny. Indeed, it is one of the elements of genius. Too few people realize that good health is simply a matter of eating, exercising, breathing, and bathing. Let a part of the summer be given over to a strict attention to a wholesome diet, a thorough home course in physical culture, correct breathing in fresh air, and hygienic baths, and the individual will be a much better working machine during the entire year. Good health usually costs nothing but a little time and common-sense. It is a splendid idea to take some periodical devoted to hygiene and health to create a new interest in physical culture just as you subscribe for a musical paper to stimulate and sustain your musical interest.

### Change of Scene.

After attention to the cultivation of bodily strength the musician should give some attention to absolute rest—complete relaxation from thought and action of all kinds; but this should not be a matter of but a few days in summer, but rather a practice that should be continued during the entire year. After exercise and rest naturally follows a change of scene. The effect of a different environment is remarkable. There are hundreds of teachers at the present time who work fully as hard in summer as in winter and do not seem to show any evidences of the strain, for the simple reason that the work is done in summer schools, often some distance from their homes, and with different pupils and different scenery. The ambitious teacher, when considering the advisability of taking a course in a summer school, often fears that a continuance of musical work during the vacation season might unfit him for the labor of the coming year. Work is laborious only when the worker is incompetent, and the change of scene usually provided by the summer school together with the splendid opportunity to become better prepared in advanced methods of teaching has the effect not only of lightening the regular work of the ensuing season, but also, by the advantage gained by expeditious methods, the teacher is actually able to accommodate more pupils or have spare time for rest and business details. Under all conditions a change of scene is very desirable, but, when it also affords an opportunity for advancement, it is even more advantageous. Even if one is obliged to remain in a city in summer, he may find a change of scene in a few minutes. From the heart of a metropolis a fare of five cents and a short ride will usually bring him to green fields and shady groves.

### Avocations.

I have said that the vacation should afford time for the pursuit of a favorite avocation. We all have certain inclinations, that though they may not lead to profitable vocations, are healthy mental appetites and demand gratification. All of these pleasures take much time, and it frequently happens that the musician steals more time from his busy season to indulge himself in this manner than he should. If you enjoy photography, botany, geology, mathematics, history, or languages and yet earn your living by musical work, it is a wise plan to use your summer vacation to follow your avocation instead of making inroads upon the time you should give to your regular work. Gounod was an artist, Saint-Saëns is an astronomer, Leoncavallo a man of letters, and Cui a military expert; but with all music is uppermost, and few know of their little safety-valves called avocations.

To the ambitious musician constantly anxious to increase his usefulness, the summer vacation is often a long anticipated opportunity for exploration into branches of musical culture other than that with which he is regularly engaged. This has been called an age of specialists, and therewith has grown an illusion by which many young art-workers have been deceived. There is no specialty in art that is not intimately connected with all of the other integral factors in artistic activity. No matter how remote the connection may seem, it is nevertheless firmly and permanently founded. The opening chapters of Ruskin's "Modern Painters" contain advice that might as readily apply to musicians as to art-workers in the plastic arts. Let the musician seek some new and untrammeled field for research. If he has spent the entire winter teaching piano-music, he will find a mine of musical wealth in the songs and ballads of Franz, Löwe, Schubert, Schumann, Bungert, and von Fielitz. If, on the other hand, he has spent the winter with naught but vocal music, let him broaden himself by becoming more familiar with the orchestral scores of some great symphonies. If he has given his entire time to musical composition, let him pass to the study of sound, and find a new aspect of music in the discoveries of Helmholtz, Tyndall, and König. The musician owes it to himself to increase his ability not by spreading his attention over numerous studies and thus dissipating his efforts, but, by the process psychologists call assimilation and apperception, apply the results of his researches in other lines to his every-day work.

### The New Season.

The end of each vacation should mark a physical, mental, and business renaissance. If this condition is not reached, the vacation may safely be said to have been wasted. The teacher should be able to enter upon the new season's work born again. He should have new and definite business plans for promoting the interests of his business and of his pupils. He should estimate the amount of work to be done in any given period of a coming season. He should consider what plan to adopt for the purpose of giving his work legitimate publicity. He should continually seek to enlarge his acquaintance among possible patrons in precisely the same manner in which a business man would attempt to accomplish the same purpose. He should plan to stimulate a musical interest by means of a recital, concert, or some other legitimate method at the earliest possible season in order that his pupils may be quickened and that little time may be lost by pupils postponing their lessons. It is the teacher's mission is the dissemination of musical culture, it is well for him to remember that, although he may feel that his aim is very lofty, the great body of society itself does not change, and is still regulated by the irrefutable economic law pertaining to supply and demand. The teacher must first create a demand for musical education upon the part of those with whom he comes in contact before he will have an opportunity to discriminate in the selection of pupils and supply the demand.

### Business and Vacation.

He should continually endeavor to make the business side of his life-work more practical and more systematic. The manner in which musicians regard business methods is often amusing. Their receipts are often scraps of waste-paper. Their accounts are frequently more intricate than the slate in a backwoods tavern, and it is almost without question that they lose much money through sheer carelessness. Much of this delinquency is due to false ideas many gain from skimming over the biographies of a few great musicians who have been careless, and, instead of copying their commendable qualities, imitate their shiftless habits. The musician rarely stops to consider the effect that these loose customs may have upon his patrons. There is nothing quite so distressing to a business man as slovenly accounts and correspondence, whether intentional or unintentional. Again, when the business paper of the musician is correct and neat, the business man often infers that his musical methods are equally commendable. It is surprising to observe how little musicians know of such papers as *Success*, *System*, *The Book-keeper*, and other periodicals devoted to the purpose of assisting business men by outlining the methods by which others have become successful. A portion of the vacation can be spent very profitably in investigating the business usages that these papers explain. Above all let the musician remember that at the present time competition is exceptionally keen, and, even though he may be well to do financially, he cannot afford to do anything during his vacation that may not contribute in some way to his success in his life-work.

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After all we must come back to the old truism that men and women are like water: they always find their true level. There's polluted water, and there's clear water. But one law is inexorable: the closer you get to Nature, the clearer always will you find the wafer.—*Ladies' Home Journal.*



## SUMMER READING FOR MUSICIANS.

BY FRANK H. MARLING.

Many music-teachers and students look forward eagerly every year to the summer vacation, as a very large number of them are so busy during the winter months that they have no time for the cultivation of their minds through books. To such faithful workers the summer season comes as a sweet boon, with fair promise of the most delightful leisure, and ample opportunity for personal study and contact with the best literature. An attempt is made here to indicate some of the best recent books on musical topics which may profitably occupy the time of the readers of THE ETUDE during their vacation.

The interest in the *personality* of famous musicians is perennial, and one of the latest books appealing to this quality in our nature is "Among the Great Masters of Music, or Scenes in the Lives of Famous Musicians," by Walter Rowlands. This is far from being an ordinary book of music-biography, works which are plentiful enough in these days of easy book-making, for the author has conceived the happy idea of collecting in one volume thirty-two reproductions of famous paintings of musical subjects, and has appended explanatory text describing the pictures, and in addition to giving us the most delightful anecdotes and romantic incidents in the lives of the various composers introduced. We find many old friends among the pictures, including "St. Cecilia," "Beethoven at Bonn," "The Death of Chopin," "Morning Devotions in the Bach Family," "The Child Handel," and many others more or less celebrated. It is a pleasure to commend a little volume so eminently calculated to please the average musician.

Dealing in part with the same subject-matter and equally excellent in its way, although written on an entirely different plan, is "First Studies in Music Biography," by Thomas Tapper. Mr. Tapper attained distinction a number of years ago as a master in the art of writing on music from the educational point of view, and this latest production of his shows his skill in the selection and arrangement of material. It is intended for initiative study, and the author's idea is to present the subject so that the reader's interest will be aroused and he will extend his studies into other books. This end is partly accomplished by an attractive summary of the leading facts in the lives of the greatest composers, beginning with Bach and ending with Wagner. But the most striking features of the book are the very carefully arranged series of questions at the end of each chapter, intended to aid in reviewing the subject, and the correlation of music-history with prominent facts in general history, especially of the United States. This last method is a great help in fixing dates and events in the mind.

"Masters of Music, Their Lives and Works," is a new volume by Miss Anna Alice Chapin, whose former books, "The Story of the Rhinegold" and "Wonder Tales from Wagner," have enjoyed considerable popularity. The author undoubtedly possesses the power of imparting knowledge through the medium of a picturesque and popular style. These characteristics are shown in her life-like sketches of the leading composers, which comprise some not often found in similar compilations, such as Scarlatti, Marcello, Pergolesi, Berlioz, and Gluck. The work is very attractive in typography and binding, and a number of excellent portraits greatly enhance its value.

A new "Life of Handel," by an English writer, C. F. Aldy Williams, a Cambridge University man, has just been issued in the series "The Master Musicians." These are brought out by the well-known English publishers, J. M. Dent & Co., and it is difficult to imagine anything more dainty and tempting to the book-lover than these little volumes, so handy in shape, and with such a fascinating display of type and paper. The author does not claim that his work is one of original research, but he appears to have made good use of the standard authorities and has given us a popular narrative, avoiding technicalities which are not essential for the ordinary reader. The volume is a worthy companion of the useful monographs on Bach, Beethoven, and Wagner, which preceded it in the same series.

A translation has recently been made of the work of a French author, whose name, Camille Bellaigue, is only slightly known in this country, under the title "Musical Studies and Silhouettes." His book is entitled to more attention than it has yet received from the American musical public, as he is a writer of originality and charm. He has the merit also of selecting fresh and unhackneyed themes for discussion, such as "Sociology in Music," "The Exotic in Music," "Realism and Idealism in Music."

A volume with a somewhat singular title is "For My Musical Friend," by Aubertine Woodward Moore. It is a series of practical essays on music and music-culture, and is of especial value to the teacher and student, as will be seen by the themes treated, which embrace topics of practical importance, as "The Piano and Our Girls," "Rational Methods of Music-Study," "The Technique That Endures," "How to Memorize Music," "The Pianist's Left Hand," "Touch and Tone in Piano-Playing," "Time-Keeping in Music," "Guitar and Mandolin, Their Story and Mission," and many others equally useful. The author is a teacher of long experience, and her observations are the result of years of study and reflection. The purpose she has had in view, is to show how the rational methods applied to-day in other branches of learning may be brought to bear on the music-lesson, and how reckless waste of time and effort may be avoided. Her work has received high praise in many influential circles, and cannot fail to be helpful to many.

An unmistakable novelty in the literature of the piano is to be found in a late issue of a New York firm, called "'A 439,' Being the Autobiography of a Piano." This unfortunate instrument is supposed to be gifted with speech, and tells the story of its wandering career from house to house, during which it meets with the most extraordinary and thrilling adventures, being wrecked on a railway train and finally winding up at Windsor Castle, where Queen Victoria renders one of Mendelssohn's "Songs Without Words" on its keys. There are twenty-five chapters, and another novel element is introduced in the facts that each one of these is by a different author, the writers being English musicians more or less known to fame. Some of the productions (which are, of course, unequal in merit) are undeniably clever, and the general result, though not, perhaps, of any artistic value, is amusing and entertaining. It is a work to take up in hours of relaxation, when diversion is needed.

Two new issues in "The Music-Lovers' Library" must command wide and favorable attention, both for their subjects and their writers. The first one, "The Opera, Past and Present," is an historical sketch by W. F. Apthorp, the veteran Boston critic, who needs no introduction to the musicians of this country, having long been known as one of our most gifted and thoroughly equipped scholars in this department of art. His book reveals a mastery of the subject which can be gained only by years of familiarity and experience. It is of particular utility in tracing the development of opera as an art-form, and emphasizing the part played by each operatic composer in bringing it to its present high state of artistic perfection. The other volume in this series, "Choirs and Choral Music," is by Mr. Arthur Mees, now conductor of the Oratorio Society of New York Mendelssohn Glee Club, and a man of large experience in this line of musical activity. Of his work a well-known critic has well remarked "that it was long needed, and that after reading you feel you have learned all that is necessary about the subject." His chapter on the chorus and chorus-conductor contains the results of wide knowledge and observation, and should be read by everyone interested in the art.

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The music which hath charms to soothe a savage is likely to be the kind which could make many other persons savage.

## ARTISTIC TEMPERAMENT.

BY ANGELO DE PROSSE.

Artists, it is said, possess a temperament of a peculiar kind, without which they could never reach the Parnassus of their profession. Webster defines temperament as "the peculiar physical and mental character of an individual." Webster also defines artist as "one who professes and practices one of the liberal arts in which science and taste preside over the manual execution."

Men and women possessing this so-called "Artistic Temperament" are excused for many shortcomings; every sort of idiosyncrasy is charitably overlooked. The world is accustomed to regard a person following any of the liberal arts as a crank or a half-idiot. If an artist be a slave to drink, tobacco, morphine, or opium, the artistic temperament is blamed.

In our enlightened age we ought to find more artists than we do, who are physically, mentally, and morally equally developed. If it is an absolute necessity for men and women artists to be cranky or crazy, it were better that we stop cultivating art for a century. It cannot be denied that an artistic temperament is indispensable to those who follow the liberal arts, but it must be the result of inspiration and enthusiasm. The pianist who lacks these qualities finds his superior in the new invention called "Self-playing Piano." The organist without these qualities might change place with the organ-grinder on the street without harm to the hand-organ. The singer might just as well exchange with the wooden Indian whom we find before cigar-stores. Let the young men and women attend to the mental and physical development foremost, and the "artistic temperament" will take care of itself. Proper physical exercises will aid a healthy growth of mentality or thinking power. Of course, the instrumentalist has to avoid such exercises as would interfere with the flexibility of wrists and fingers. There are many excellent physical exercises, other than dumb-bells, horizontal bars, punching-bags, etc., which develop the muscles.

It is often asked: Why are artists almost without exception cranks? Does the pursuance of art cause men and women to be such? Does the pursuance of the liberal arts make men and women immoral? Is it possible for any sane man to believe that God endows his creatures with the highest gifts known to humanity, and at the same time inflicts upon them sin and sorrow-bringing vices? No orthodox or advanced thinker will dare to affirm this. Without dipping too deeply in the philosophic side of this question, it can be asserted that the early training of an artist is, in a great degree, responsible for his future. Parents who detect an artistic tendency in their child begin by fondling, caressing, and spoiling it, before it can take the first rudimental steps toward the temple of art.

The prodigy, or wonder-child, must not conform to conventionalities in dress or style. If a boy, the hair must be long; if a girl, it must be short; the boy must look like a girl, and the girl like a boy; femininity is encouraged in the boy, masculinity in the girl. The wonder-child can have no companions. physical culture is not tolerated, because if perchance the boy is a violinist and became an artist, it would hardly do to see a finely-shaped and well-developed man on the platform; people might not believe him to be an artist.

Public singers are the only ones who are permitted to attain physical development, because it is said that a singer must have good lungs and chest; otherwise very often the mental faculties remain dormant.

The assertion that parents are directly responsible for the future of the child with the artistic temperament may sound very harsh, but nevertheless it is true. When parents and educators realize the importance of their mission and duty toward the new generation, the question of how to bring up artists who will be every inch whole and hearty will easily be solved.

## PLAIN TALKS ON MATTERS MUSICAL.

BY EDWARD BAXTER PERRY.

IV.

*I. Are you a musician?*

It were well if every reader of THE ETUDE would ask himself, honestly, this question, and answer it candidly to himself, with a view of attaining to self-knowledge, which many philosophers regard as the highest of wisdom; and also, perchance, of undertaking such self-modification as may possibly be needed to arrive at the desired status. A few leading questions may serve to clarify the grounds of investigation, and facilitate a correct and lucid conclusion, even though not in all cases an agreeable one.

First: Are you one of those who absolutely cannot endure a musical blunder except when made by yourself; who fly into spasms of rage or agony at a false note or a faulty rhythm? I know many such, but their musicianship is by no means proved thereby. In fact, quite the reverse. Most of this morbid super-sensitiveness is humbug, put on for effect; the rest is indigestion, or diseased and ill-controlled nerves.

Some teachers seem to have an idea that they must maintain their authority and the respect of the pupil, and at the same time demonstrate their own vast superiority, by displaying at all times an exaggerated sort of holy horror for the slightest mistake, and feel that they have not earned their tuition and properly nipped in the bud the conceit of the pupil, unless they have administered a given amount of abuse and ill-natured depreciation per week. Or they vent their wounded feelings in polite, but biting, sarcasm, which says plainly "I am a musician and you are a fool," or "O such a fool! but I am controlling myself by a mighty effort and trying my best not to crush you"; like the lawyer who was accused of showing contempt of court, and replied: "Your honor, I am doing my best to conceal it."

This is a fatal mistake from every stand-point. It makes the teacher feared and despised, instead of admired, esteemed, and emulated. It makes the lesson a trial rather than a pleasure. It destroys confidence and all possibility of personal influence. It kills enthusiasm and spontaneous development, and creates in the pupil a nervous dread and self-distrust, which I have known in many cases to completely ruin the musical career of a talented and promising student of sensitive temperament.

Blunders and discords are not pleasant to listen to, it is true; but the teacher is paid for instruction, not abuse; for the help he can give, not for exhibitions of hysteria or proofs of his own high mightiness. Moreover, he should remember that if pupils were his equals musically, they would not come to him for lessons. We all make mistakes at times, and the true musician, realizing his own deficiencies, is lenient with those of others. He knows the difficulties to be overcome, and has tolerance for those who have not yet surmounted them. He has interest and sympathy for all sincere artistic effort, however crude, and a helping hand for those who are striving upward, but have not yet reached his level. The higher he stands, the more certainly is this true. It is those who can do the least that are most hypercritical always. Furthermore, if he has his profession truly at heart, for its sake, if not his own, he will be first, last, and always a gentleman, and, to this, courtesy and self-control are essential. Of all the pitiable spectacles which humanity furnishes, there is none more contemptible than that of the man dominated by his nerves. Oh, yes there is one, the man who *pretends* to be.

*II. Are you one of those who always stay at home from a concert where good music is to be heard, and keep their pupils away if they can, because it is given by or under the auspices of a rival teacher or school, and you fear the other fellow may get either credit or profit from its success?*

Let us hope not. But I know, alas, of many such. They need make no claim to being true musicians. The imposture is too transparent. They may possess an ear for absolute pitch and dexterous fingers, but they have neither artistic instincts nor ordinary business intelligence. They belong to that stupidest class of the *genus homo* that has not sense enough to know its own interest, that constantly cuts its own nose off to spite its neighbor. If their souls could be discovered with a microscope, fished out with a pair of watch-makers' tweezers, and dropped by the dozen into the lonely immensity of a child's thimble, they would rattle around in it like dried peas in a wash-boiler. They could never find each other, nor the way out to the end of time, and, when Gabriel's trumpet sounds the dawn of the last day, they would shut their ears, declaring it was the cornet-teacher from the other school and fearfully inartistic playing.

A person who cannot put his art above his petty spites and jealousies is no musician, but a disgrace to his profession, and a drag on the musical progress of his community. The public naturally judges a cause by its representatives, and in such a case is justified in holding it in small estimation. Moreover, such a person is standing stupidly in his own light, not having common-sense enough to realize that whatever injures music or musicians in his own town directly hurts himself. He is deliberately depreciating the value of the very goods he is handling, and depressing his own market, getting himself and his calling despised by the very people he desires for his patrons. Such utter lack of intelligence and foresight would be incredible if it were not too common; would be amusing if it were not too disheartening.

*III. Are you one of those superior beings who have always heard every artist before, and, of course, do not need to hear him again, when he visits your town?*

It being well known that the gratification of curiosity and the ability to say you have heard a celebrity are the only conceivable reasons for attending a concert anyway, and, as you attained these ends some years ago in Europe or some large city, where you would have it understood that you studied, what possible use can there be in hearing him again? You have seen the elephant, why trouble to get another look? You are quite right; unfortunately for you, it would be wasted time and money, for that one remark of yours, "Oh, I have heard him," shows you to be beyond and beneath the reach of the best efforts of any artist, without sufficient musical interest and comprehension even to know what people usually go to a concert for. And how well we all know the tone of that remark of yours, uttered with that air of complacent superiority and conclusive finality, which leaves nothing more to be said, and stamps you at once as musically dead beyond hope of resurrection, and esthetically greener than grass, and warranted fast color!

Long ago in school you read "Excelsior"; hence you have read Longfellow. What need to know him further. Years back you heard a celebrated "divine" somewhere; he is to preach here next Sunday; he is better than ever, and the sermon is new. What matter! You have heard him. That ends it. Fortunate mortal! How easily the needs of your soul are met, and the hunger of your higher nature gratified! How about the body? You must be a very cheap boarder. You had a fine Thanksgiving dinner November 24, '91, and do not care to eat again. You have eaten! Oh, but no! There we touch the true seat of your consciousness. There you are on a plane whose resources are familiar to you. Three square meals a day are none too much, and if possible add some refreshment in the evening at the home of a friend or a church sociable.

*IV. Are you one of the self-constituted public mentors of your community whose obvious duty it is to serve as wet blankets on all musical enthusiasm and interest by criticising with the utmost severity every performance, public or private, again excepting your own?*

Do you feel bound to maintain high standards, and show your superior critical acumen by systematically depreciating everything, and being satisfied with nothing and nobody? Do you really fancy that it displays more ability to find faults than virtues; to seem bored than to be appreciative; or that your own greatness is manifested in proportion to that of the artist whom you have the audacity to attack? The larger the moon, the larger must be the dog that barks at it.

Do you perchance wield the omnipotent pen of local press criticism, and does your dignity demand that you should not be too easily pleased? How about the dignity and interests of musical art which, as a musician, you are supposed to serve? Do you imagine that either will be advanced in the public mind by your unvarying sneers and abuse?

Do you think the gifted, sincere, but nervously timid amateur will be encouraged, strengthened, and helped to do good artistic work by the consciousness that you are waiting to pounce on any little slip or crudity and hold it up to ridicule? Does it show great discrimination to discover that Miss ——, seventeen, and only a student, showed immaturity! Did anyone expect anything else? And is she therefore never to presume to play—that is, never to enter the water till she can swim like a fish?

None of us is born fully developed or possessing ripened experience. These things must be striven for, grown to; and, for proper growth, favorable conditions are essential: the warmth and stimulus of timely and discriminating encouragement, the assurance that one's best is appreciated and valued in spite of necessary shortcomings. The frost of scathing censure is always blighting and often positively fatal to artistic development.

Now, dear reader, of course, I do not for a moment suppose that you personally are any one of these disagreeable and discreditable characters I have been describing; but we both know plenty of them who are hindrances to musical development in the land, and a disgrace to our profession.

It is our duty and our policy to use every means, legitimate and even illegitimate, to rid our ranks of them, or, better still, if we can, to rouse them, even with a club if need be, to a higher plane of thought, to art aims superior to personal interest and petty vanity, to a realization of the fact that the best interests of music are the truest interests of the musician.

## SOME DEFINITIONS OF MUSIC.

IT is singular that many definitions of music should lay stress on the matter of agreeableness to the ear, which is not a point of great concern to modern composers. On the contrary, the music of to-day tends to a larger use of the dissonance.

Bearing upon this subject is a statement made in a memoir of Claude le Jeune, the great French contrapuntist, written in 1650. The author says: "In music the *beau ideal* changes every thirty years." If there be truth in this statement, then definitions of music ought to be revised in accordance with changed views.

"Chambers's Encyclopedia" (1882) says: "Music—A combination or succession of sounds having the property of pitch, so arranged as to please the ear." The "Household Dictionary of the English Language" gives: "Music—Melody or Harmony, a succession of sounds so modulated as to please the ear . . . art of combining sounds in a manner to please the ear." Sir William Jones says: "Music, considered as an art, combines the sounds which philosophy dictinguishes in such a manner as to gratify our ears." J. C. Lobe: "Music is the art of pleasing the ear." Pierer's "Universal Lexicon": "Music is the art of expressing sensations and states of mind by means of pleasing sounds." Christiani, writing from a different point of view, says: "Art has as its fundamental law the law of beauty. Beauty presupposes symmetry. Symmetry is visible rhythm. Rhythm is audible symmetry on symmetrical motion. Symmetrical motion is the ground-element of music."

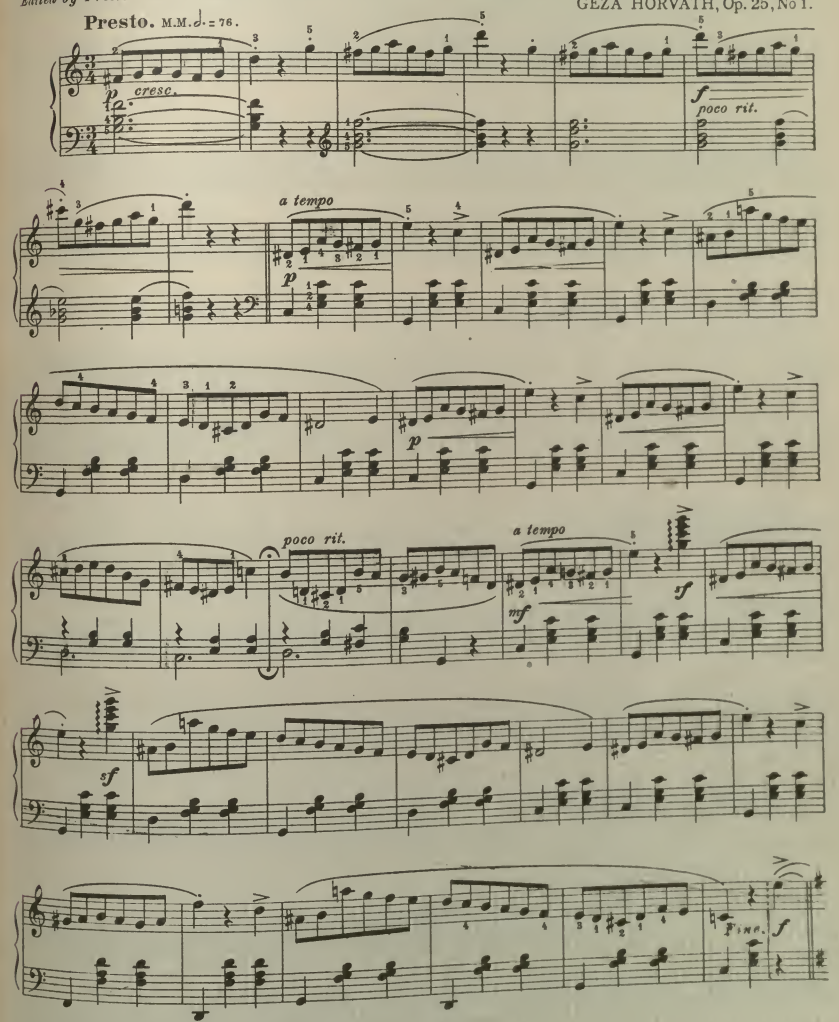


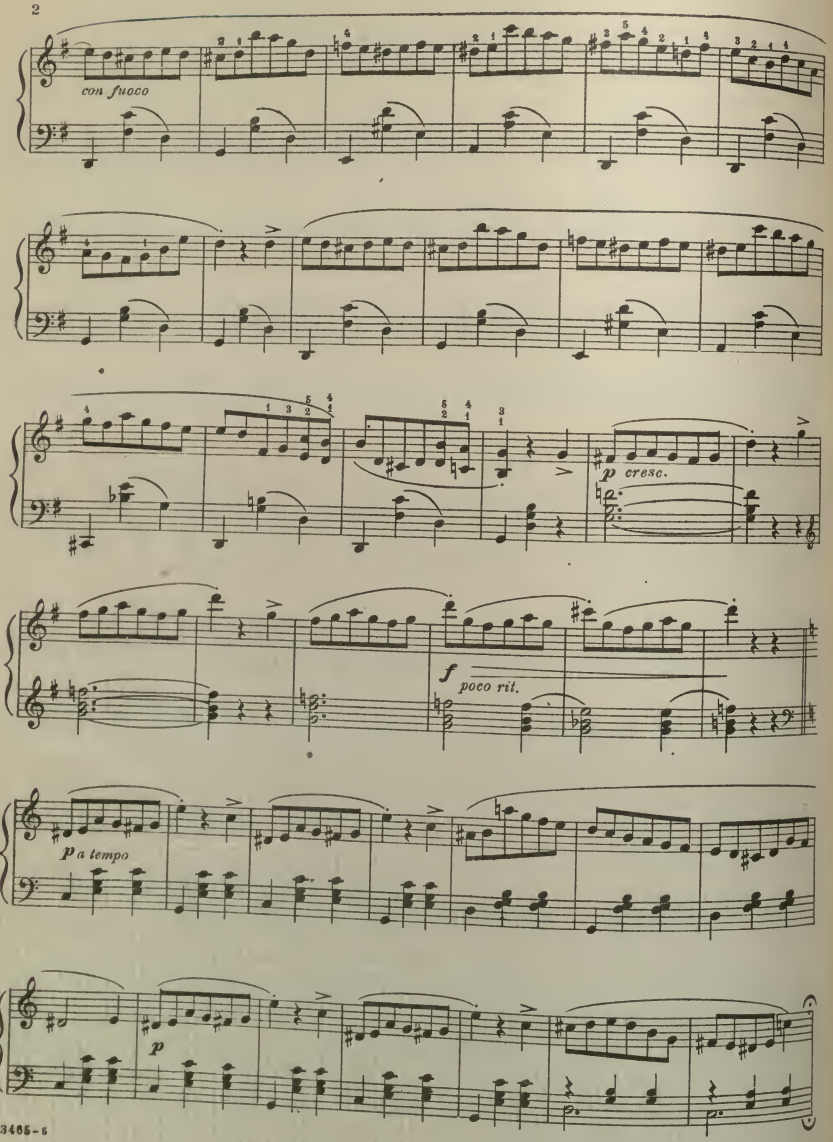
# The Serpentine Dancer.

## Valse Brillante.

*Edited by Preston Ware Orem.*

GEZA HORVATH, Op. 25, No 1.




con fuoco
p cresc.
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p a tempo
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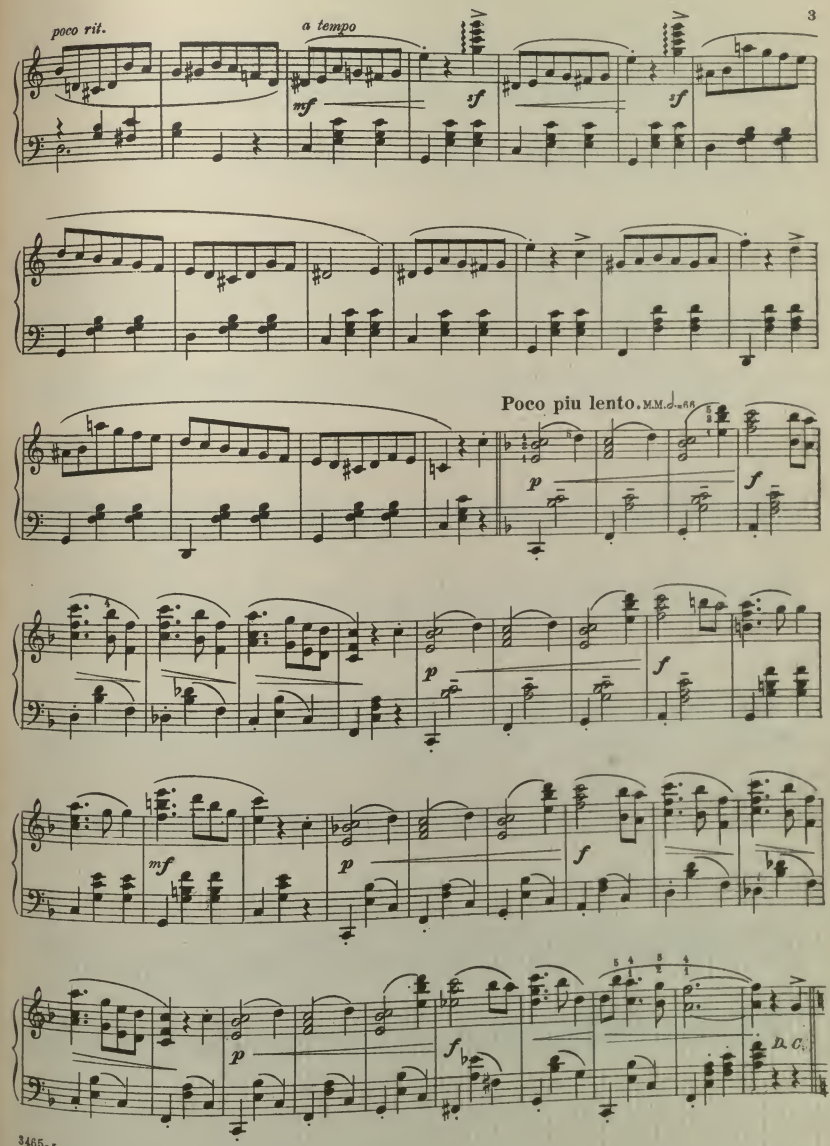
poco rit.
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Poco piu lento. M.M. ♩= 66
p
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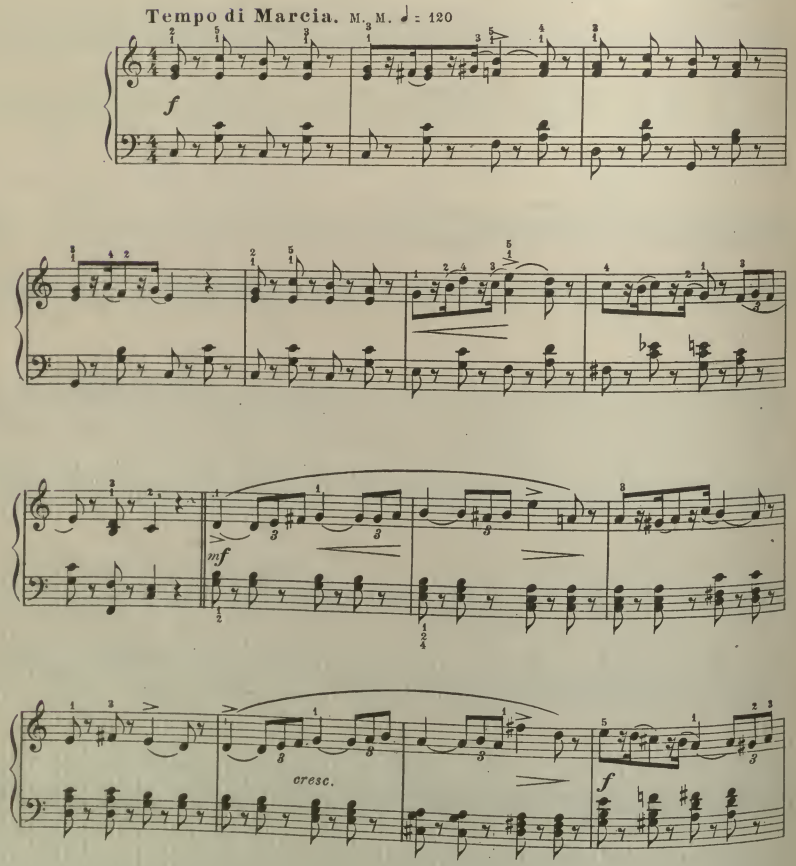
D. C.

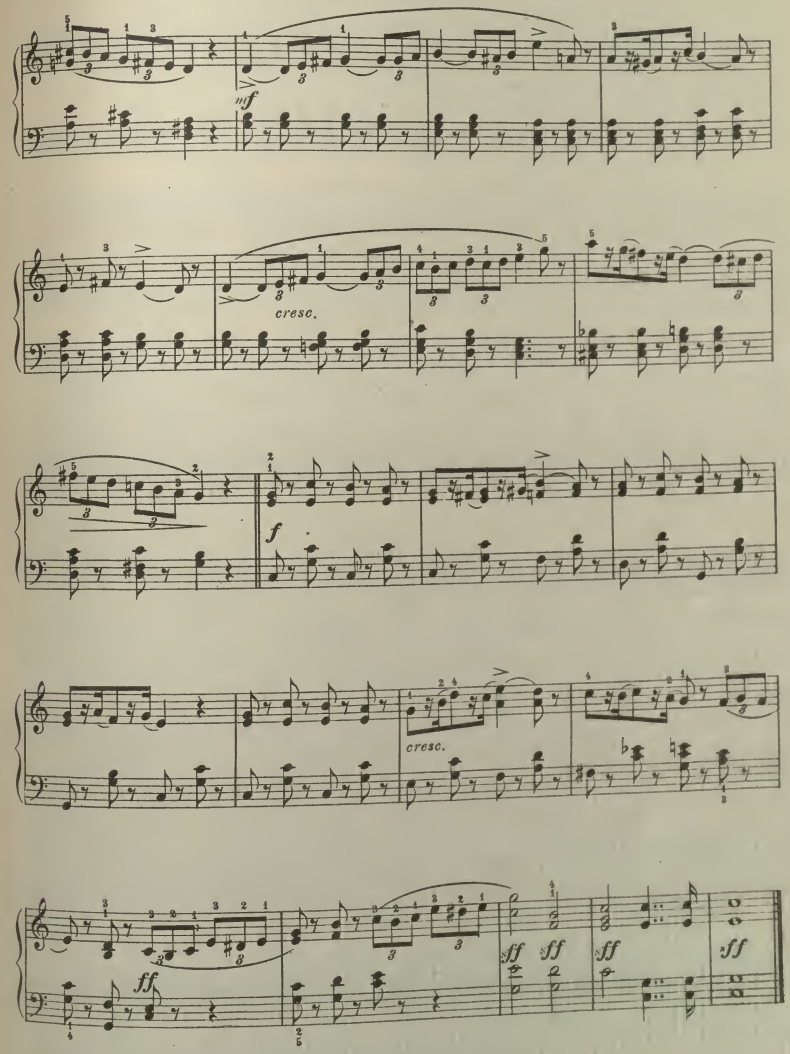
# MILITARY MARCH.

## MILITAIR-MARSCH.

A. SARTORIO, Op. 229, No.3.



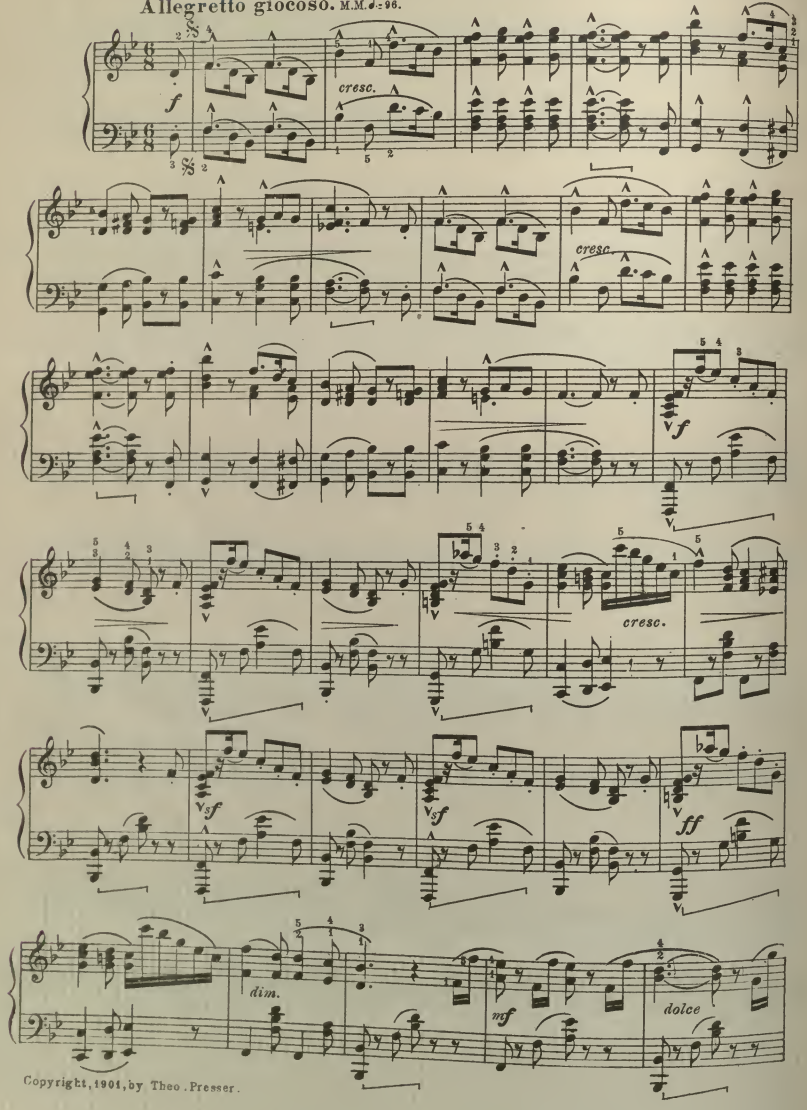


# MAY HAS COME!

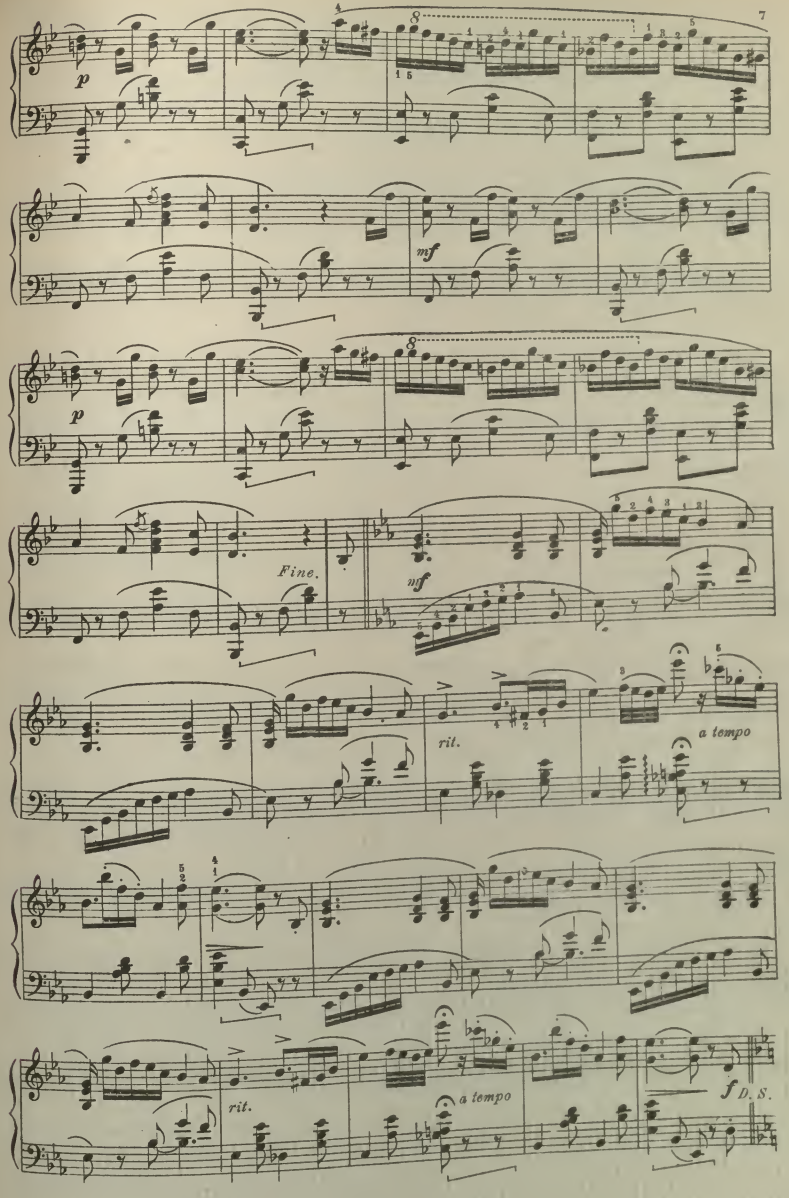
M.G.WITTMAN.

Allegretto giocoso. M.M. ♩= 96.







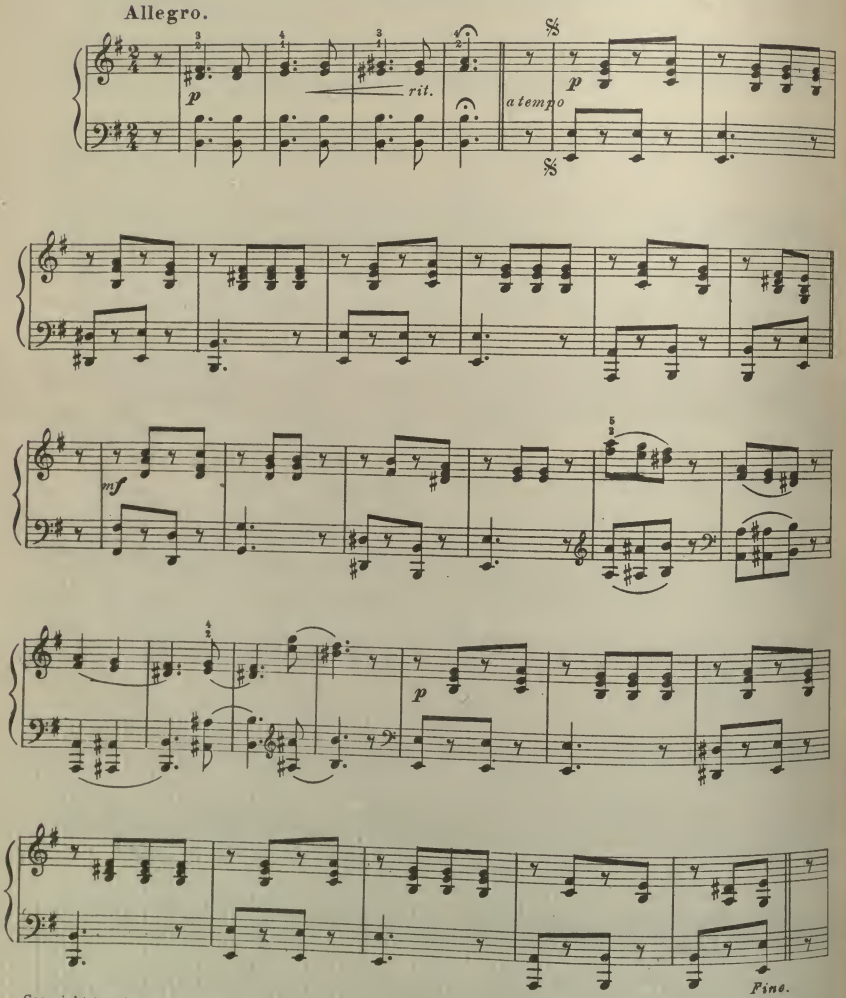



# GIPSY DANCE.

GEORGE W. HUNT, Op. 8.

SECONDO.

Allegro.



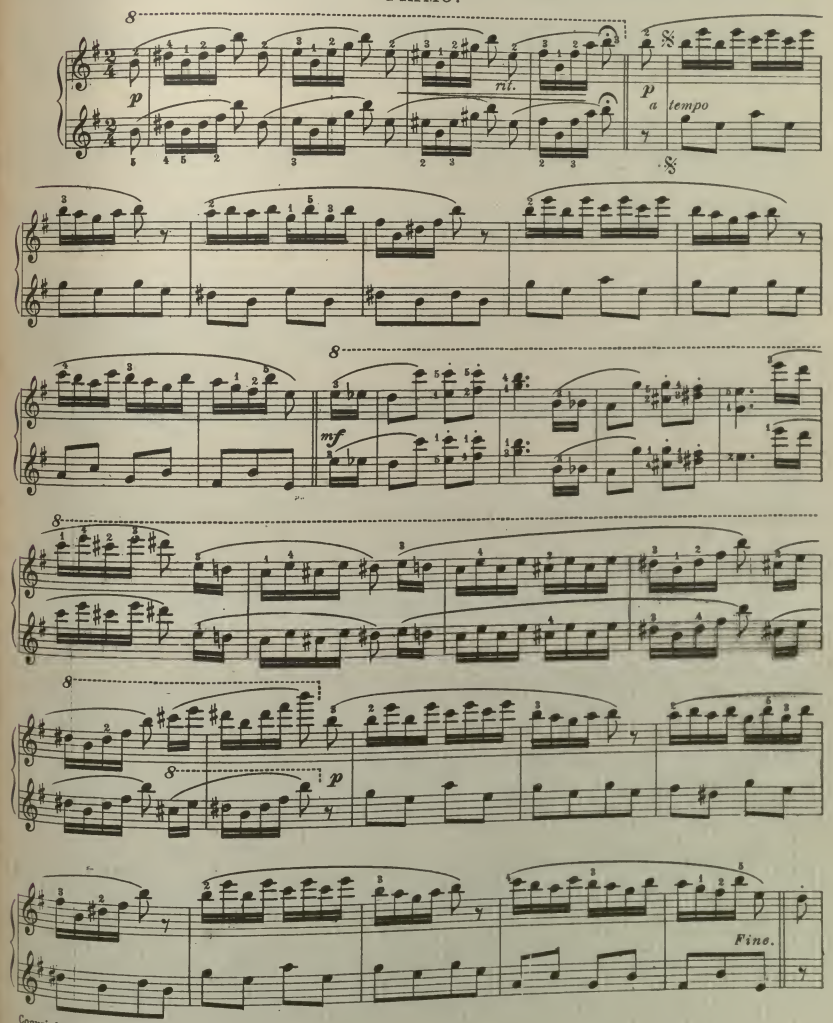


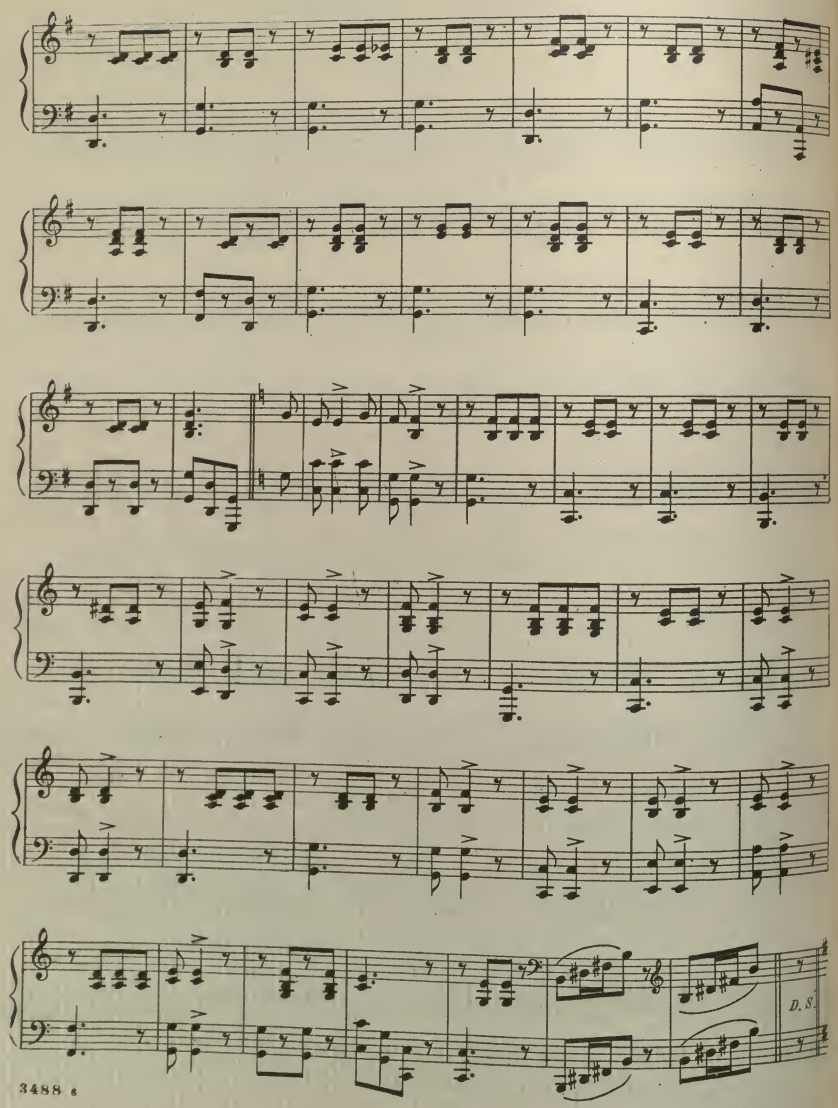



# GIPSY DANCE.

GEORGE W. HUNT, Op. 8.

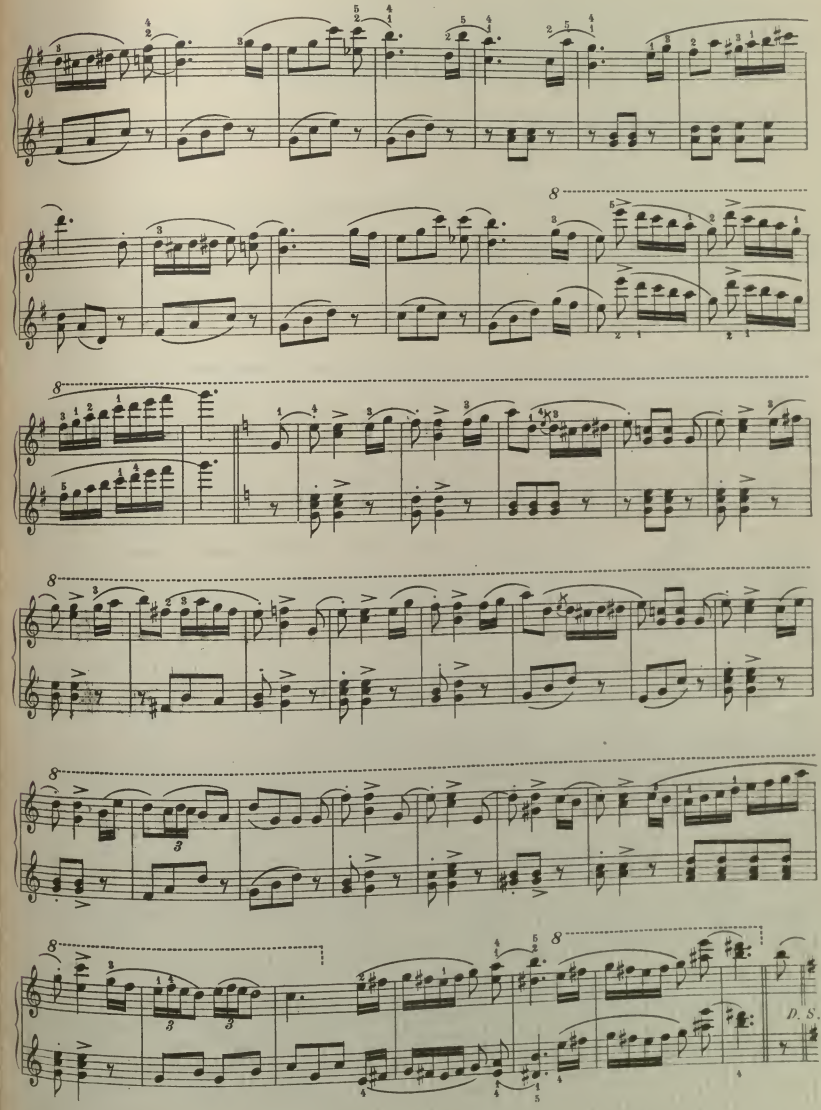
PRIMO.




D. S.






8
D. S.

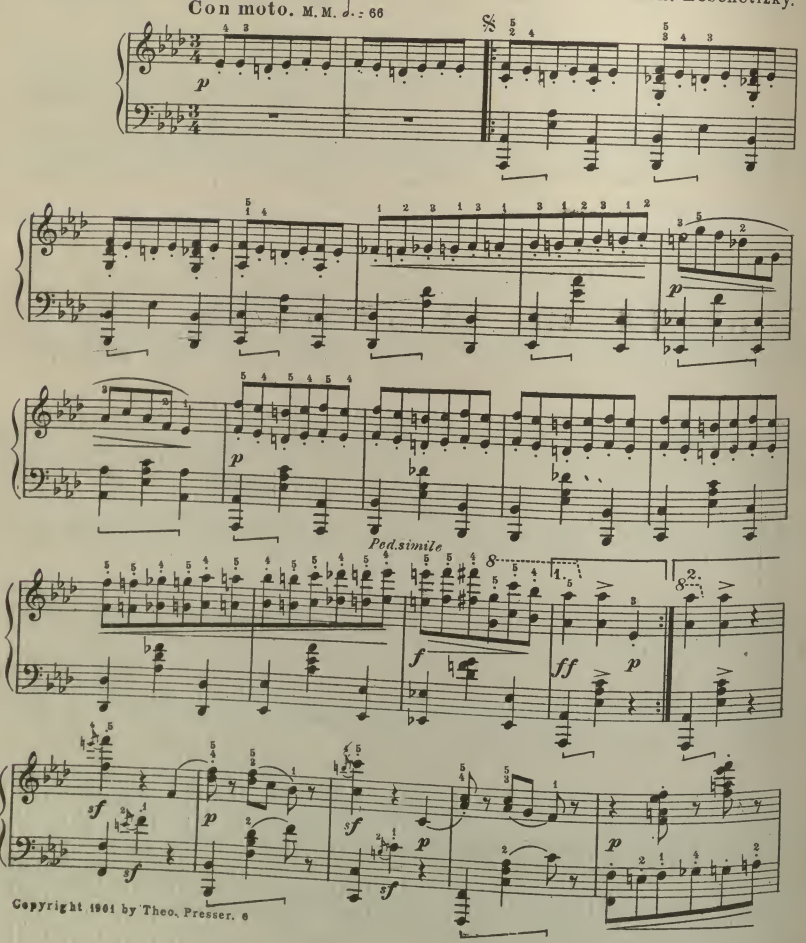
№ 3489

# Valse Chromatique.

*Edited by Preston Ware Orem.*

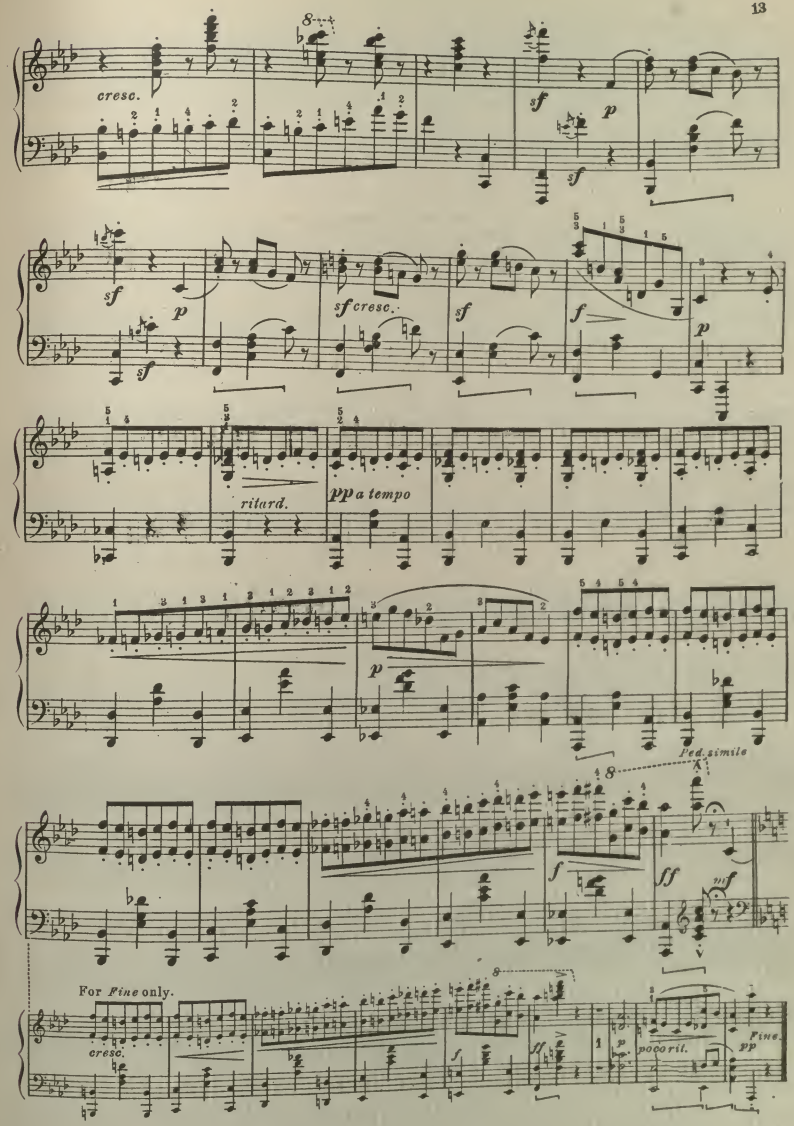
Th. Leschetizky.

Con moto. M.M. ♩. = 66

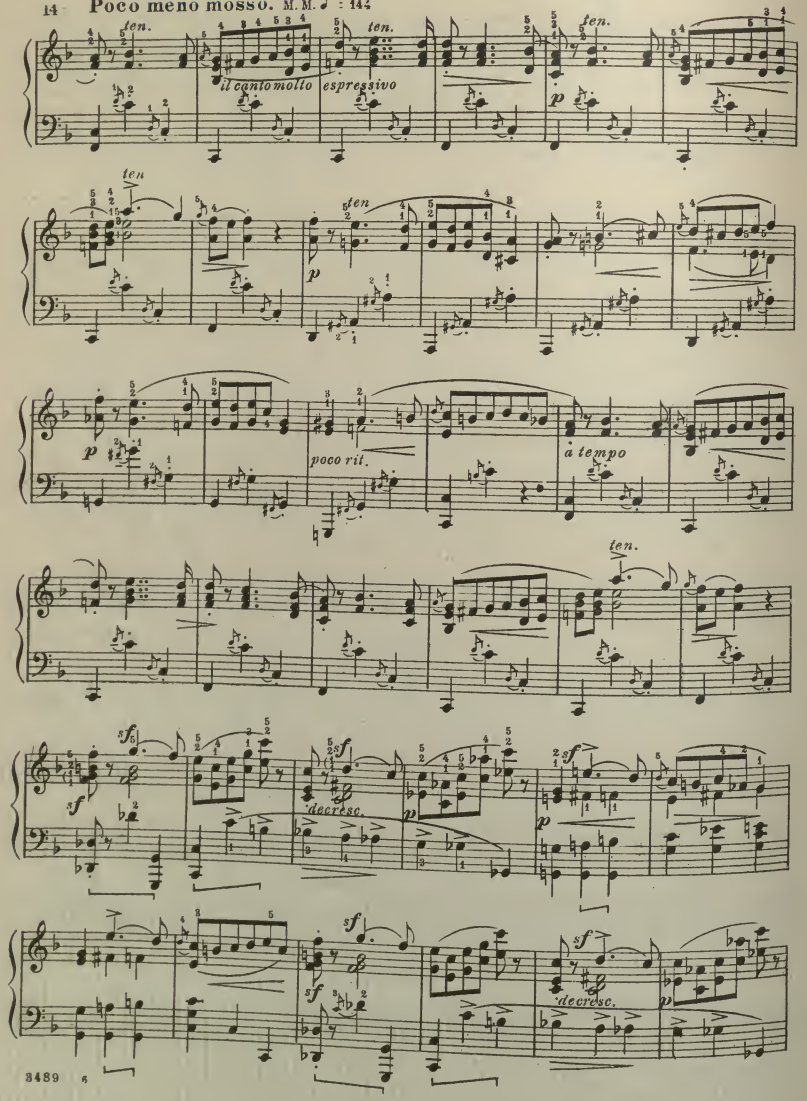






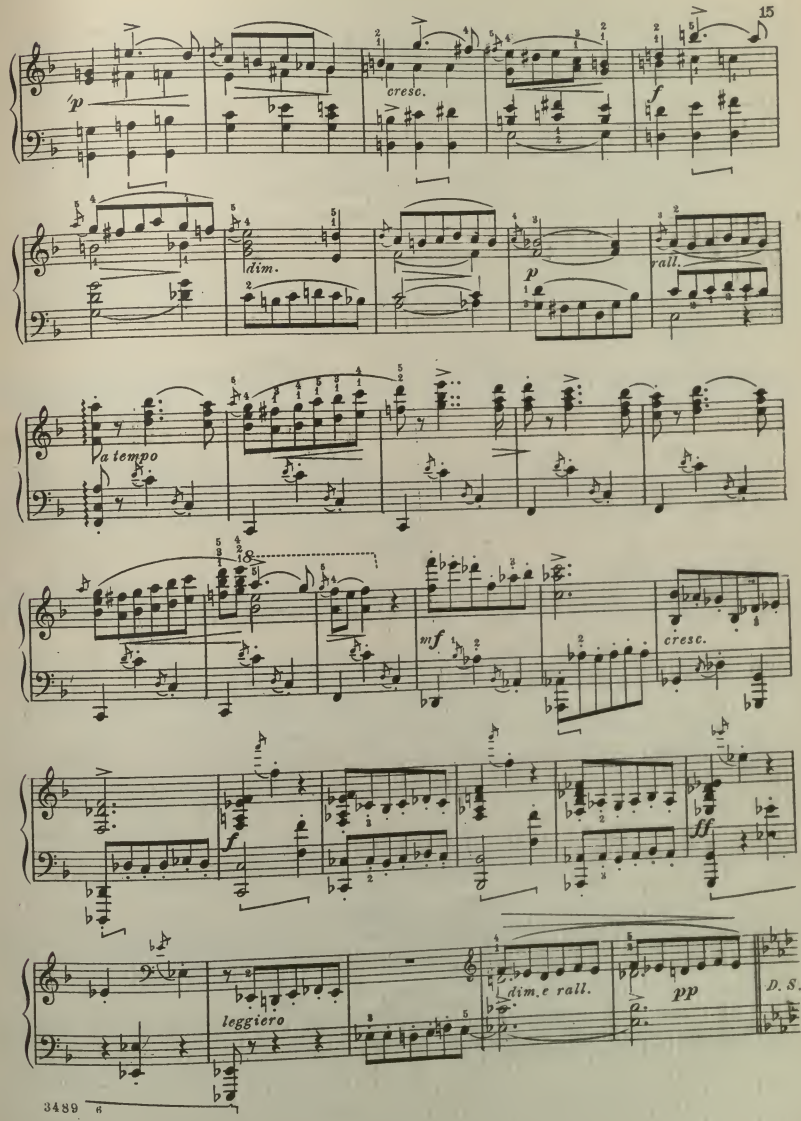



**Poco meno mosso.** M. M. ♩ = 144







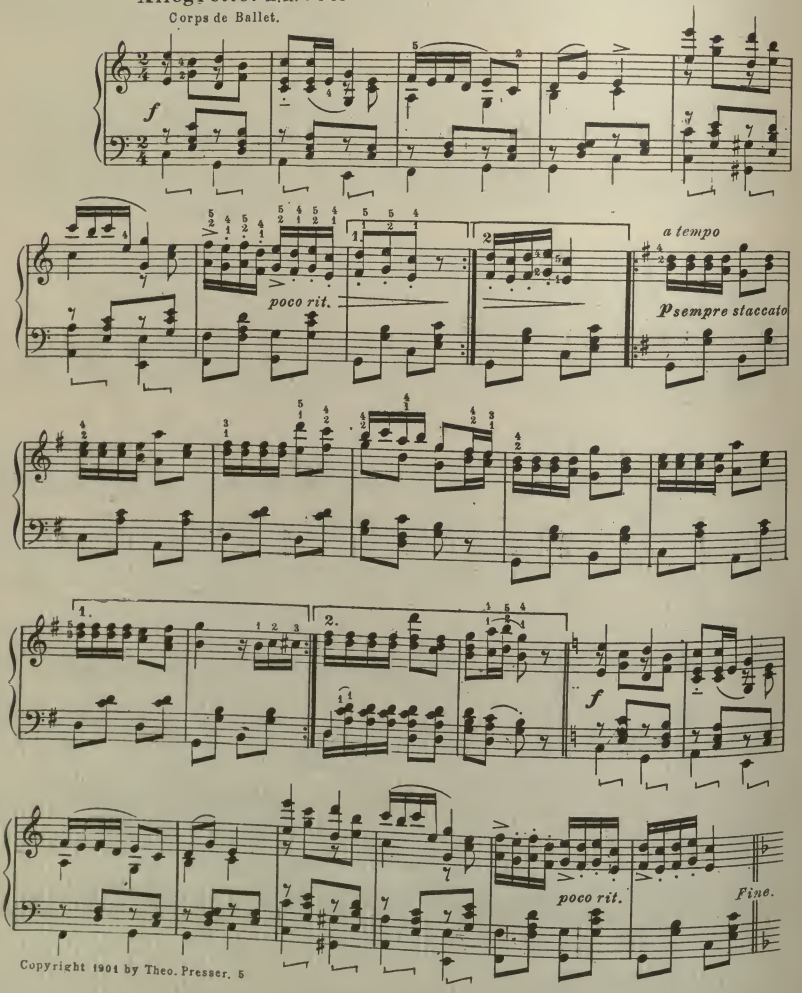



# BALLET MUSIC.

**Allegretto.** M.M. ♩ = 88

ANGELO DE PROSSE

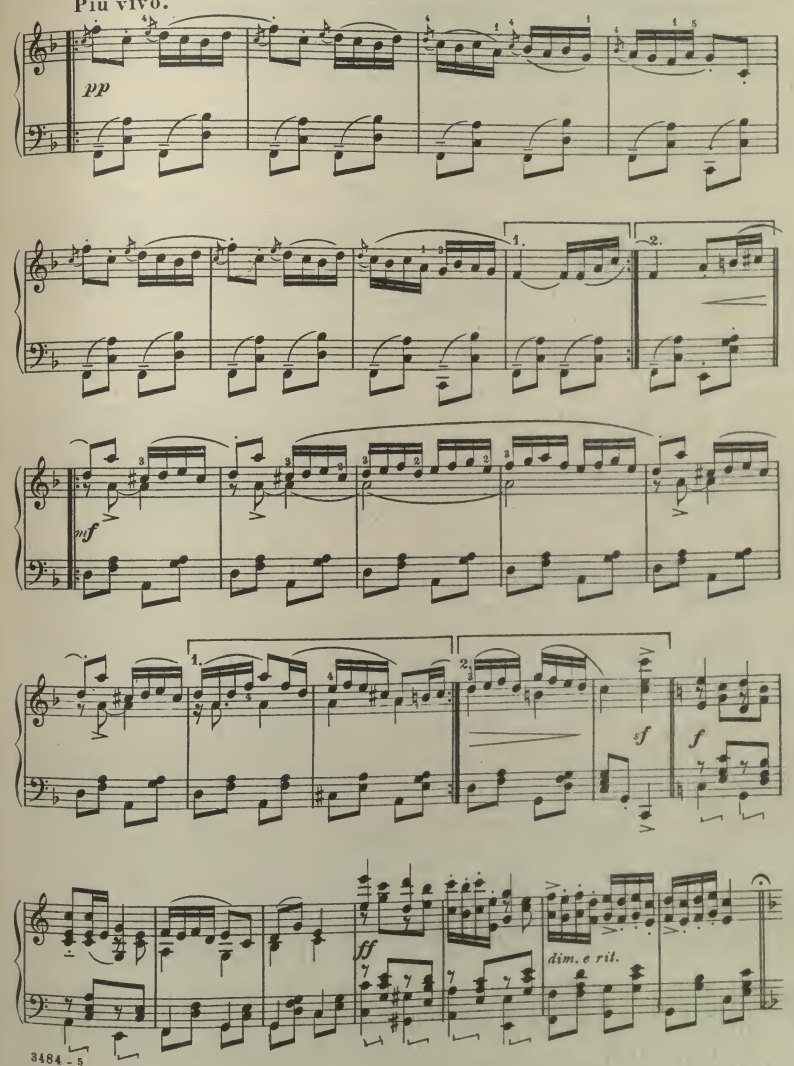
Corps de Ballet.



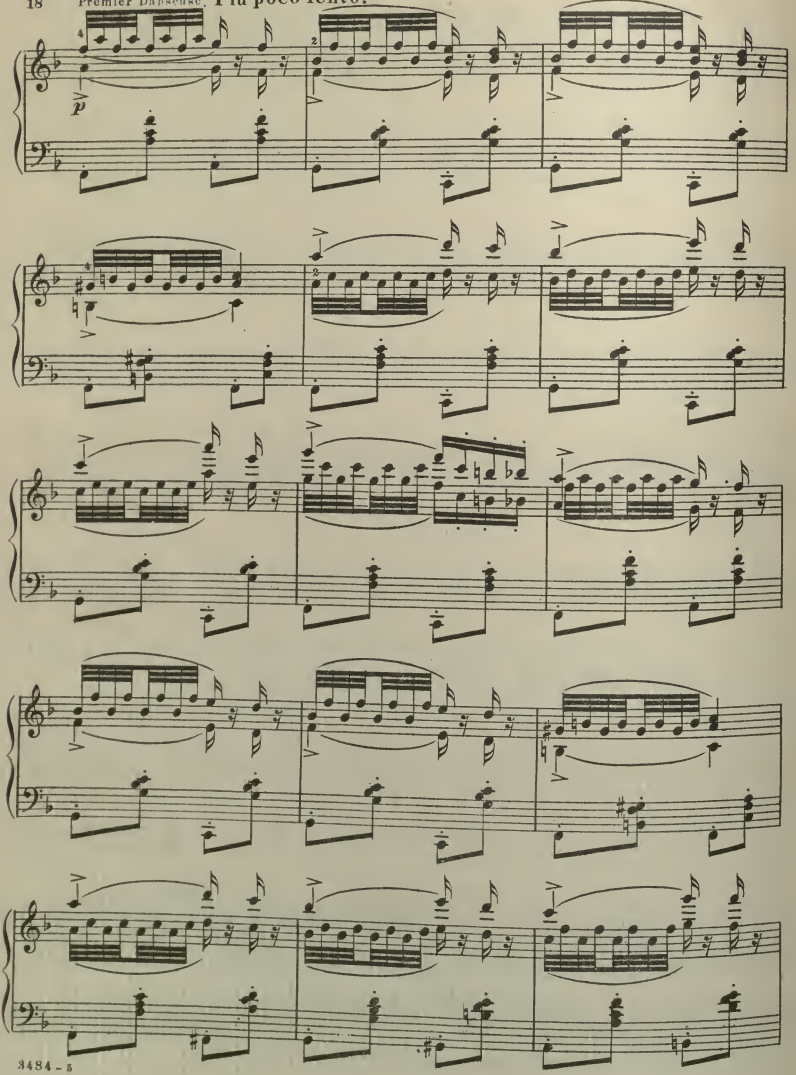





**Più vivo.**

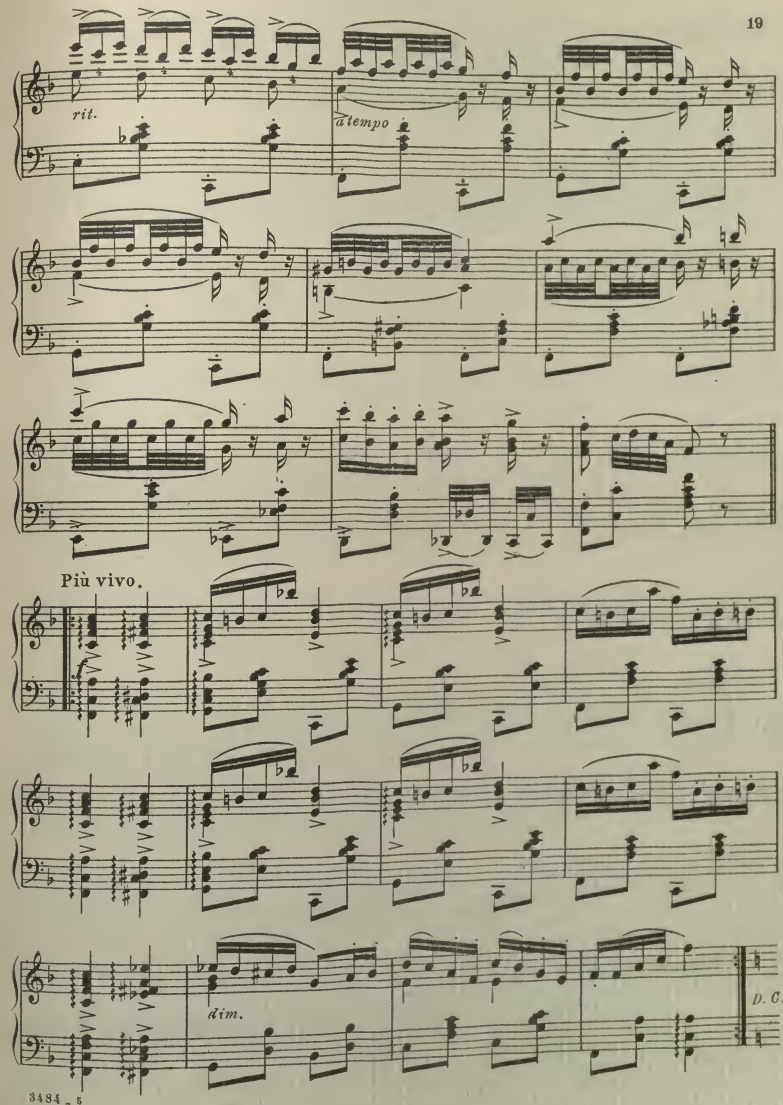


Premier Danseuse. **Più poco lento.**







For Analysis See Vocal Department.

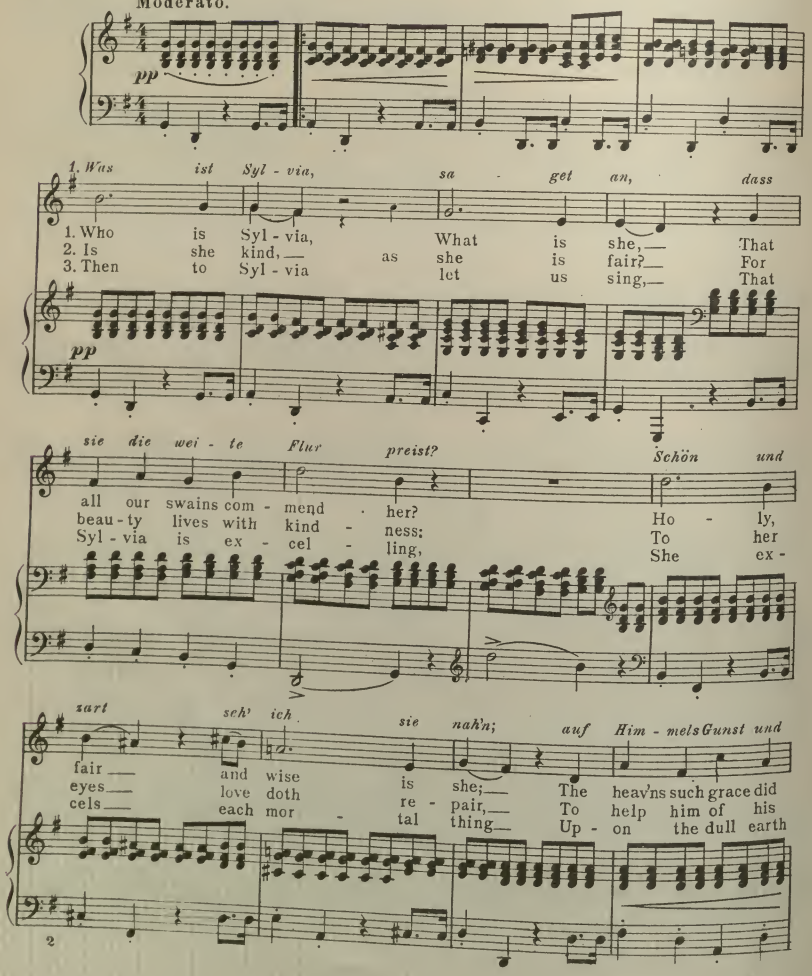
# WHO IS SYLVIA?

## WAS IST SYLVIA?

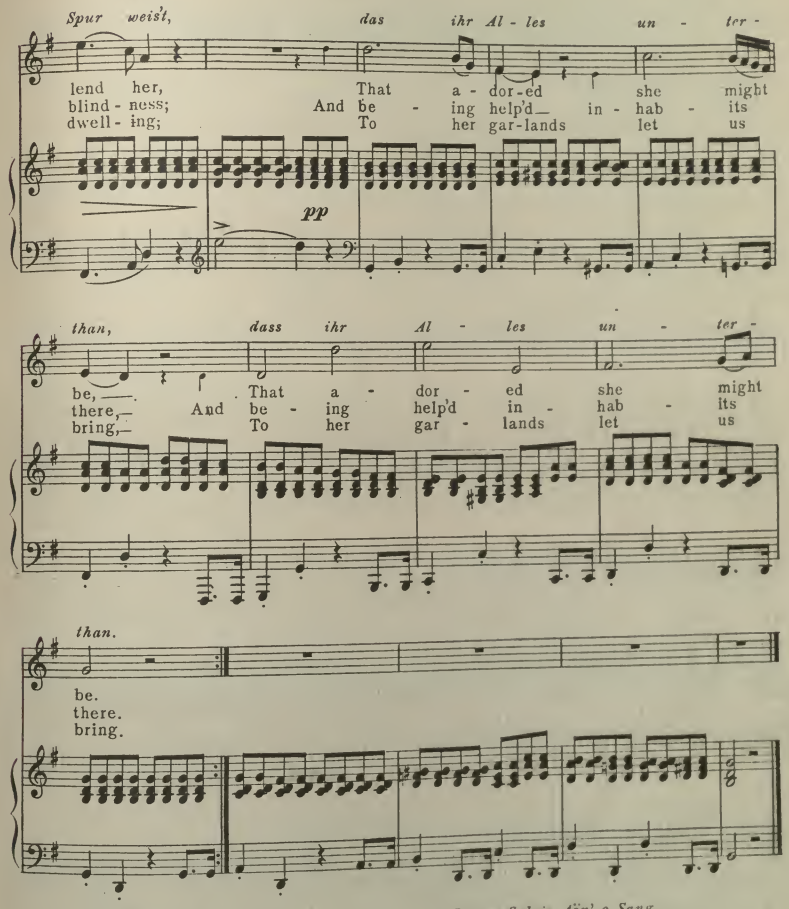
WM. SHARESPEARE.
"Two Gentlemen of Verona."

FRANZ SCHUBERT.

**Moderato.**






2. *Ist sie schön und gut dazu?*
*Reiz labt wie milde Kindheit;*
*Ihrem Aug' eilt Amor zu,*
*Dort heilt er seine Blindheit,*
*Und verweilt in süsser Ruh,*
*Und verweilt in süsser Ruh.*

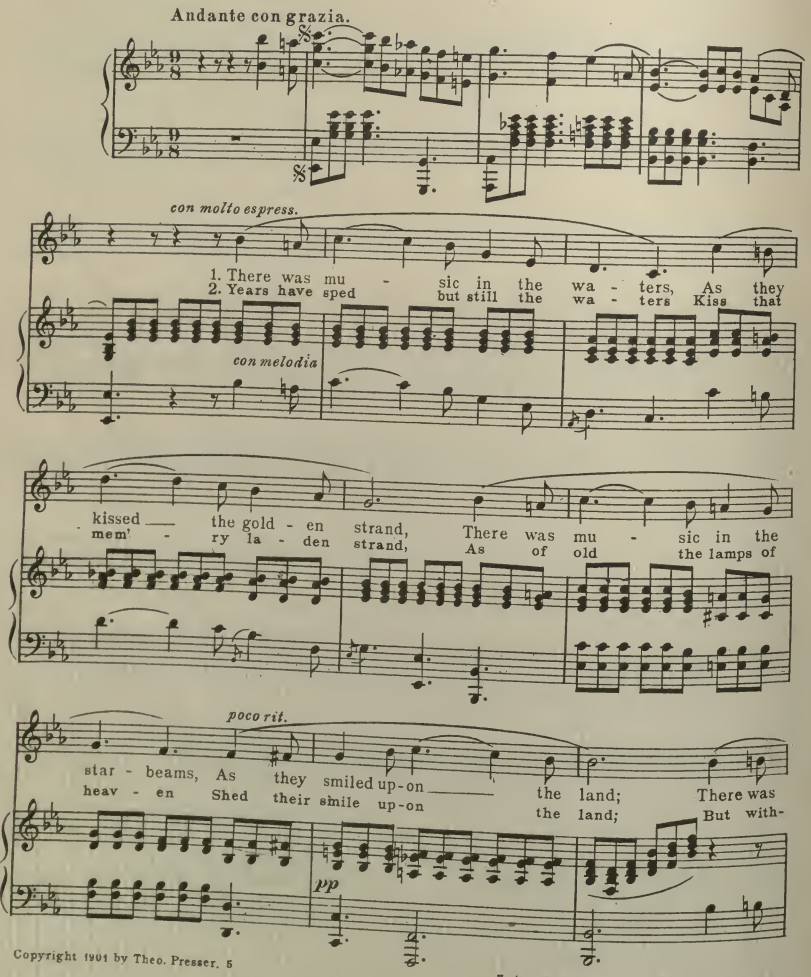
3. *Darum Sylvia, tön', o Sang,*
*Der holden Sylvia Ehren,*
*Jeden Reiz besiegt sie lang,*
*Den Erde kann gewähren,*
*Kränze ihr und Saitenklang,*
*Kränze ihr und Saitenklang.*

No 3528

# A WHISPERED VOW.

CLAUDE LYTTLETON. HARTWELL-JONES.

Andante con grazia.



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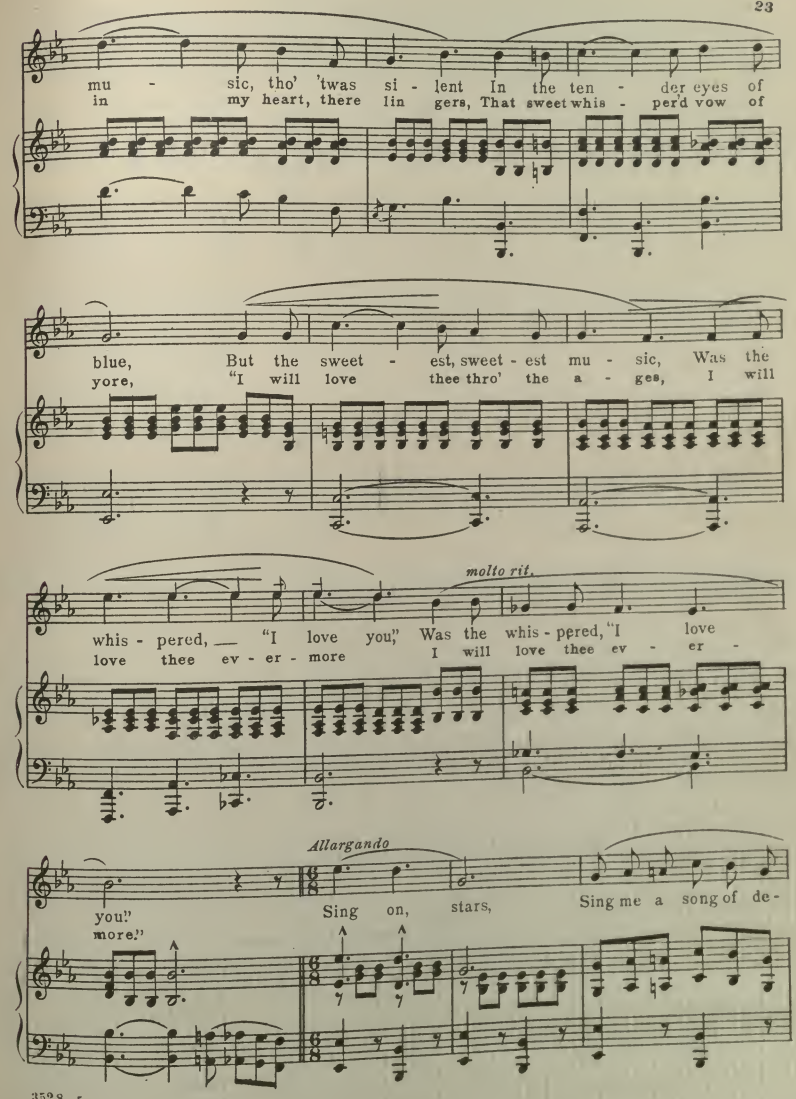

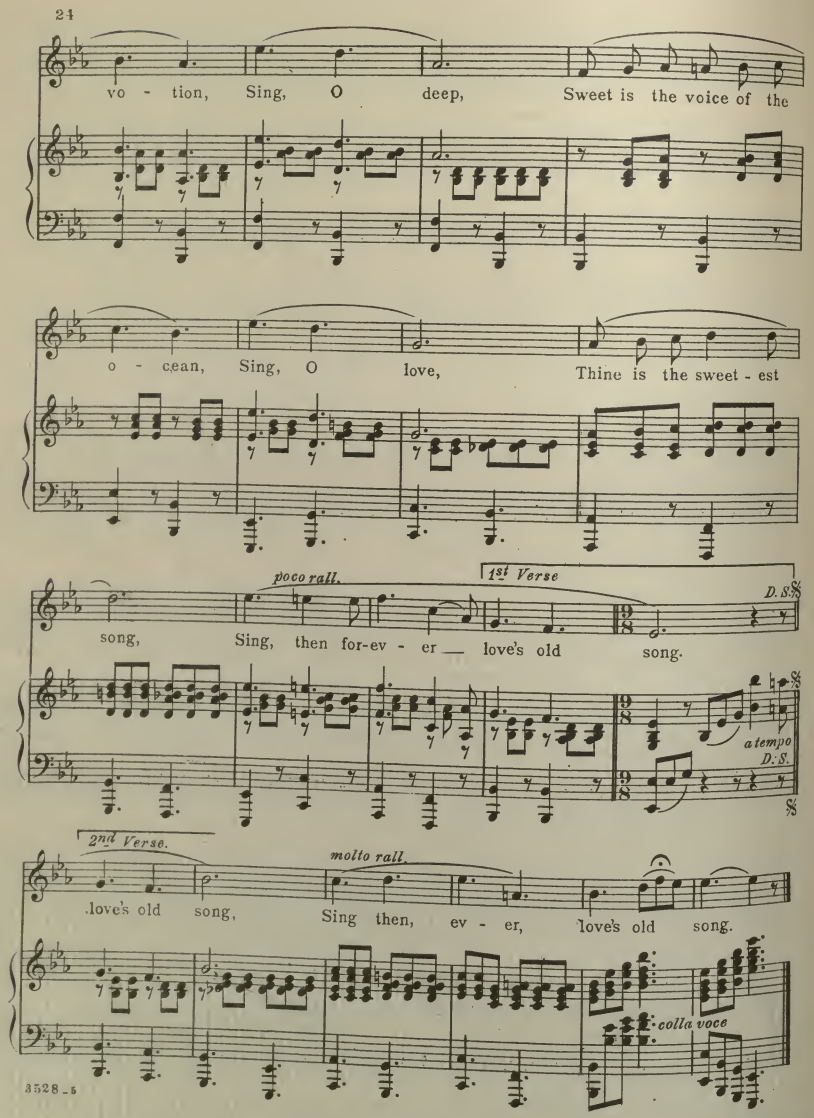




## HOW TO BE A SUCCESS.

BY ALEXANDER MC ARTHUR.

II.

THERE is no easy road to success and no short road. The life of an artist is arduous and self-sacrificing, although it undoubtedly is also the best possible life, and the pleasantest to those who have the temperament.

As to the practical side of success, there is nothing easier to have if the student only takes the trouble to secure it. It is certainly worth the trouble. To the world at large a successful artist generally means a man with a large and handsome studio, with plenty of money to spend and no debts.

I have in mind a small group of singers, instrumentalists, and composers in St. Petersburg, so content with a simple life and so wanting in ambition that no offer of an impressario—no matter how flattering—can tempt them from their beloved fatherland. They make music among themselves, wear shabby clothes, live in the poorer quarters of the city, and are generally looked down on by the aristocratic circles of St. Petersburg. Quite inferior teachers are far more in demand, and no matter how eulogistic is the encomiums of real musicians given in their favor, they are not patronized. These men are generally called unsuccessful artists because of their lack of outside fame and wealth; nevertheless they are all of them truly great artists.

Nowadays lack of ambition in worldly affairs among artists is rather the exception than the rule. Simplicity is not the keynote of our times, and success in a great many instances is largely bound up with worldly welfare and a large bank-account. It cannot be denied, too, that the outward signs of success tend largely to an artist's vogue. For this reason a young musician should endeavor to establish himself as well as possible. Pupils come sooner to a large studio, artistically furnished, than to a hare, comfortless room. Money expended therefore on objects of art, pretty furnishings, statues, books, and paintings is always well spent. As to the artist himself, he works better in pleasant surroundings; therefore, if for no other reason, he should begin at once to gather artistic and beautiful things about him.

To gain worldly success one must have tact, good breeding, and diplomacy. An artist who treats people well will find himself making friends quickly. Pupils and acquaintances will speak well of him. The gruff manner of a Beethoven are tolerated only in genius. People, however, are slow to recognize genius, whereas they are only too eager to acknowledge the charm of kindliness and a courteous bearing.

Never neglect people, especially your friends, and do not offend those who can be useful to you. It is always wise to humor the world at large as you would a baby, for an artist who wishes for worldly success cannot afford to quarrel or air his views if they are sure to offend. Life is too short and too sweet to be spent in arguments and bickerings, and the young artist who avoids both will find he acts wisely and for his own happiness. There are times, of course, when an artist—if he is an artist—must speak as he feels, but he can always temper his words and sugar the pill with a few honeyed phrases that cost nothing whatever to his argument.

Young artists should never run down each other, and they should never say behind a *confrère's* back that which they would not say to his face. Above all let them affect modesty—as regards their own achievements—if they have it not. A pretty wide experience of European celebrities has convinced me that the keynote of genius is modesty. I could give instances of this connected with the names of Tschaikowsky, Rubinstein, Paderewski, von Bülow, Massenet, and Ambroise Thomas, to mention musicians alone, but I shall merely select one regarding Gounod.

It was in his garden at Saint-Cloud, where I went to see him one spring afternoon. He was tying up his rose-bushes and we began speaking of Rubinstein, when suddenly Gounod turning to me said: "I feel like a pigmy beside this man. To be at once a great composer and the world's greatest pianist, two achievements of art in one life-time. How glorious!" Then he began to hum through some of Rubinstein's beautiful "Frühlingslieder" almost with tears of joy in his eyes. I could not but contrast this with a visit on the previous afternoon paid me by a young artist of very mediocre prowess who could talk of nothing but himself and his future, except when he was trying to insinuate that Rubinstein, Paderewski, and such artists were usually not as great as they seemed.

It sometimes happens that young artists are snubbed by older and distinguished artists. It happens universally. Liszt snubbed Rubinstein, and numerous instances of such like snubbings are to be found in all biographies. It is wise in young men to forget such things, and it is the utmost folly to treasure up animosity and lose a possible friendship that could not but tend to future enjoyment.

Allowance should always be made for older men. Artists as a class are irritable, and easily vexed. Rubinstein was almost brutal at times to people near him, but he never failed to make an apology later to those who gave him the chance to do so. Sensitive people who took such outbursts too much to heart and kept out of his way lost that which they could never replace. They had much better have forgiven and quietly forgotten and enjoyed the advantages of a friendship unique in its power of giving artistic delight.

In the long run it may be said that genius commands success, that talent must seek for it, but with industry and a little common-sense there is no doubt success will come to all who have the patience and the necessary desire for it.

## IF I WERE A YOUNG MUSIC TEACHER.

BY FANNY GRANT.

THERE are two matters that a young music teacher meets with that deserve serious consideration and a plain, business-like treatment. Artistic feeling in artistic work is one thing; very much feeling in business is a mistake, is quite another proposition.

The first thought is this: Why does a music teacher rest contented to have been once a good player? Ask the average teacher to play, and he pleads lack of time for practice and no will to play, having exhausted his strength in his daily routine of lesson-giving. So many bright and capable teachers are on a no-thoroughfare. The end is loss of clientage, and the ills that go with this sad state.

Let the young teacher reserve a daily time for study, and master, learn by heart every month, either a song or instrumental piece new to his repertory. Again, be in some musical club where each member must either sing or play a new piece, learned by heart each month. It is quite impossible to realize just what a help and advancement this will be to the artistic as well as the work-a-day side of the music teacher's life.

The second thought is on the subject of fees for lessons.

Every teacher will probably feel the force of this. When the pupil is at last secured, and the dreary round of ill-paid lessons is really well on its way, the first thing the teacher has to discourage his efforts is absence on the part of the pupil on account of one thing or another, but always in a way that the teacher is forced to deduct the price of a lesson from the sum-total of the fee.

A teacher has to study the business side, and here are some excellent methods that are submitted in the hope that they may be helpful:

One world-famous professor has this plan. You call—always by appointment. He tries your voice and is non-committal. The next day you receive a filled-out blank. "Mr. So-and-so will *not*, or will, have you for a pupil." His terms are —— for a term of ten weeks. —— times a week, half of fees payable at the first lesson, second half payable when the term is half-gone. No reductions, unless in a case of protracted sickness.

The rule of a leading conservatory is this: The tuition-fees are strictly in advance. No deductions will be made for absence from lessons. In case of serious and protracted illness exceptions will be made if due notice has been given the college.

Another conservatory has virtually the same rulings changed as follows: Lessons omitted by pupils are not made good to them. . . . Exceptions is only made for serious and protracted illness, in which case, upon presentation of a physician's certificate, the Conservatory shares the loss equally with the student.

These several methods seem excellent, and as to the amount of the fees themselves, it is the same as in other things: What comes cheap is generally not worth having; a "cheap" school, college, a cheap society, cheap people are worse than none at all, and a cheap music teacher is sure to do more harm in the musical life than ever can be cured.

## LONG HAIR AND PIANISM.

A TRUE STORY.

BY LEO HAENDELMAN.

AMONG my professional acquaintances is one who, in his own opinion, deserves sympathy more than any other one in the world. He is very short and very thin, his eyes are weak, and his head very bald. He earns a poor living by giving piano-lessons and by playing at a cheap dancing school.

When Paderewski first came to this country and created such a *furor*, my friend was extremely anxious to hear him play. He saved from his scanty income enough to get a good seat near the stage, and, being somewhat timid, asked me to go with him. I consented, as I was anxious to note the effect on my friend, whom I knew to be impressionable. The minute Paderewski appeared on the stage my companion turned his gaze on him as if forgetting all else in the world. As soon as the first sounds rang through the hall he trembled from head to foot and sinking his head, slowly laid his hand on his bald spot.

Thus he sat during the whole concert. When that was over he was till so absorbed that I had to attract his attention. When he turned to me I saw that his eyes were filled with tears. In order to cheer him up a little I went to his home with him, trying to interest him by talking about the concert and the great player we had heard.

As soon as we entered his room, small and dingy, my friend went to the only ornament he had, a small mirror, and made a careful inspection of his bald head. Then he turned to me, and in a voice choking as with inelpient madness, grief, and despair exclaimed: "O injustice! Horrible injustice! One is endowed with a great talent and a head covered with splendid hair, while another is denied both."

Then he threw himself on his bed and wept like a child. Despite the pathos and tragedy of the affair to my friend it was with difficulty that I could refrain from laughing. Presently, when he had partly recovered himself, I asked what there was in common between hair and talent.

"Ah, my friend, had I the hair of Paderewski I would be considered a far better pianist than I really am, and, as for him, he would not suffer if he had my bald head, for he has a great talent."

MEN and women who are workers, and especially those who are intensely and thoroughly ambitious, feel, sometimes, that they are hampered by certain elements in their environment, that were they in some other place, in certain other circumstances, they could do better work. That is the time when experience comes to the rescue and advises patience, to work steadily and harder than ever. No good, honest work is ever lost. We do not always see results as soon as we would like.

# MR. POL PLANÇON:

## THE STUDY OF THE FRENCH SONG.

"When I made my first appearance as a pupil after a week's study I thought I was going out to astonish the world. It was at the *Ecole Duprez*, a conservatory in Paris. I had been studying there for a week. It was the custom of the pupils of the institution to sing in the weekly concerts. Very well, I sang, the first week, mind you."

When Mr. Plançon got this far he stopped to laugh at his temerity, and then went on: "How clearly it is fixed in my memory. I came on the stage in a fright, shaking literally, very literally, in my boots. Of course, the audience received me in silence. Then I sang the cavatina of the cardinal from 'La Juive.' With the final deep note the audience gave me enthusiastic approval. I had made a success! I seemed to tread on air. I thought I would go out and astonish the world."

Mr. Plançon sighed in the moment's silence that followed, and it needed no explanation to tell me that he was recalling, as even the greatest artists must recall, the struggle which comes between first hopes and final attainments. Then he sat down at the piano, playing his own accompaniment from memory, and sang the cavatina of the cardinal from "La Juive."

There is both elegance and finish in the versatility of Mr. Plançon, and whether it is opera, a sacred composition, or a song, there need never be any uncertainty of his artistic poise. He is a man of absolute adaptability, and, after all, if we consider a moment, the lack of this quality, or perhaps, one may say, the lack of its development, prevents success oftener than many more recognized shortcomings. If he sings in opera it is in the operatic style; if the work is a sacred one he approaches it in a churchly style; in his songs, while at moments he forgets himself in a climax which he gives with a sweeping gesture, it is always appropriate, and so spontaneous that you accept it, if you happen to be critical, with the mental reservation that Plançon did it.

The audience? Well, at such moments the audience invariably asks for a repetition of the song. One instance is especially in mind. He was singing Schumann's "Grenadiers" with the Chicago Orchestra. With the final words of the "Marseillaise" with which it concludes Mr. Plançon raised his arm and clenched hand suddenly above his head. The gesture was so striking, and apparently so genuinely spontaneous, that the audience was thrown into a frenzy such as patriotism alone can awaken.

Again, in singing "The Palms" on the word "Seigneur" at the close he lifted his extended arms with telling effect.

I do not commend to others the gestures in point. With him they are part of his individuality. As I said just now, if you happen to be critical you accept them with the mental reservation that Mr. Plançon made them. Vocally there was not the slightest deviation from appropriateness at which to cavil. His style and elegance of finish constitute Mr. Plançon notably adapted to the singing of the French song: those bits of musical distinction that require the fine detail of a miniature in their interpretation, and the sophisticated simplicity that is no small task to accomplish. Naturally, Mr. Plançon, in his study of the French song for THE ETUDE, turned first to the diction, that rock upon which so many argosies of song are stranded.

"In the singing of the French song," he said, "much depends upon the diction, for the words, of course, constitute the meaning of the song. In turning to this phase of the subject I always recall what the great composer Gounod once said to me: 'Singers too often forget what they are singing about. Forget that you have a voice, speak your words, and think of what you are saying, and the voice will come with the expression of the words.' I admire the older of the French composers most, because, you know, I am an older singer," and Mr. Plançon stopped to enjoy his joke.

"In my opinion, it is impossible to learn diction in any language, French, German, or English, unless you come by it naturally. If one has good diction one may improve it, but one cannot develop that which is not there. For myself, I have never made any studies in French diction, which, I know, is the rare exception, for most singers have. But I have always kept in mind that advice which Gounod gave me, advice that may well be repeated: 'Forget that you have a voice, speak your words, and think of what you are singing, and the voice will come with the expression of the words.'

"In singing I think as much of the words as of the music. But the great majority are more occupied with the music than with the words. Their desire is to emit the note instead of the word.

"In studying a song I begin always with the word-getting the sense of them thoroughly fixed in my mind. The picture must be painted in the imagination before you can paint it in tone. Then I sing the music over, and later both music and words, thoughtfully working at each separate phrase until it is finished in a way that I feel I cannot improve upon it.

"In French there are so many nasal sounds, *on, an, en*, and the like, that if the emission and enunciation are faulty readily become exaggerations. And how prone young singers of every nationality are to this nasal exaggeration in singing the French language. It is something that needs pre-eminently to be guarded against, not only for the sake of the tone, but of the language. Exaggeration in any direction is one of the gravest offenses against art. One of the things a singer should do is to soften these nasal sounds and not make them more pronounced than necessary. There are singers who, in order not to be too nasal, omit these sounds altogether. As the nasal sounds are part of the French language, I think it wrong to omit them, and, as I said, I pronounce them softened.

"The selection of songs by the singer depends upon the matter of education and the development of the mind. A singer without true refinement and distinction can never properly interpret a song demanding both. And, believe me, the character of every singer is shown distinctly in his song. The most beautiful songs will become common in interpretation if that be the level of the singer. A beautiful voice and a beautiful enunciation is not all that is necessary. Many there are who may possess these qualities in eminent degree, but who are surpassed by others having these same qualities less fully developed and who sing, nevertheless, far more satisfactorily. As I said, the song takes on the character of the singer.

"First of all, in interpretation the sentiment and power of expression must be regarded. Up to a certain point the individuality of the singer must be considered in the selection of the song. But we must also select songs that do not accord with our own temperament, otherwise we shall be in danger of getting into a groove. It is very necessary to sing songs of every style. For this reason often, in singing in a concert, choose songs which I know I do less well than others in order to give the public variety. For instance, in a recital which I shall shortly give in Boston, I shall sing two or three songs which are not wholly in my style, and which, I fear, I shall not do so well as I do other things; but I take them to broaden my sphere.

"The best French songs with which to begin are undoubtedly those of Gounod. This is on account, not only of the beauty and simplicity of the melody, but also of the words. Gounod's songs you will find melodious, many of them absolutely simple, and with beautiful words. In the songs of Gounod the words are so adapted to the melody and so ready of appeal and comprehension with the public.

"Among the modern French composers' work you will find many beautiful songs. Saint-Saëns, Massenet, Benjamin Godard, Augusta Holmès, Débilles, Gabriel Faure, Paul Vidal, Bemberg, Gaston Paulin, all have written beautiful melodies.

"The music of the younger French composers is less simple. It is very difficult, indeed; and the trouble is that it is often so complex that it produces no effect upon the public. But, as I said, I am an older singer, and, therefore, I like the older songs. In the very old French songs you will find lovely examples admirably fitted for use in recital programs in the works of Gretry and of Rameau. And this brings us down to the order of arrangement to be followed in a recital program.

"This order of arrangement is one demanding of most careful thought, for, after having found those songs which we can best interpret, we must arrange them in an order in which they will not alone show most effectively, but blend properly the one with the other.

"Another point to be considered is the number with which you open; and yet another, the one with which you close. A bad beginning, or the selection of an ineffective opening song will have a disastrous effect upon all that follows. You may, indeed, rescue things later in your program when the happier numbers arrive, but you will stand small chance of making the impression that you would otherwise have done had you taken the forethought to begin properly.

"At the end of the recital, again, it devolves upon you to send your audience away in appreciative mood. Not that any portion of the program is to be slighted, but I have named the points that are most vital. A recital, to succeed, must be like an opera that is to succeed: it must begin and end well. If there is a little weaker spot it is most safely placed in the middle of the program.

"In making up my own recital programs I place at the beginning and the end something which is well suited to me.

"In making up the program as a whole I select a great number of songs which suit me, and with a view to the greatest variety within the bounds of artistic arrangement. From this mass of songs I finally cull the ones that are to comprise my program.

And now an important thing as to the singing of the program, of any program, after it is selected. Much is said of the mood of the song and its proper comprehension by the singer, that he be gay, sad, pensive, or sentimental, as the character of the song demands. This is all very right and very necessary; we must know what the poem really means; we must know, from careful study of the music, what the composer saw in those same words of which he has made his song. But suppose we are in an unhappy frame of mind, suppose we have allowed ourselves to dwell upon some unpleasant incident, real or fancied; how are we going to be able to enter into any other mood than that of ill humor? When you sing, whether it is in the study-room or the concert-room, you have to think only of your song; otherwise it will do your hearers as little good as it does you. Whether the song be in my French or your own English, if you give yourself up to it completely while you are interpreting it, I rather think you will come back to the subject of your irritation (if come back to it you must) to find it not nearly so bad as it seemed before. And that is but one of the many missions of true music truly given.

"There is, I think, no occurrence possible in a recital that will equal the incidents and accidents that may so readily happen to one in opera. The most ludicrous of these incidents that ever happened to me personally occurred at the Paris Grand Opera.

"I was singing Mephistopheles in Gounod's 'Faust,' and had gone in front of the curtain to respond to a call. By some mistake, just as I was returning to the stage the curtain was suddenly rung up. In that instant I was caught on the curtain-pole, while attempting to cross it, and given a ride half-way up the proscenium. I had the presence of mind to hold fast to the curtain, which was instantly lowered. The next time I appeared on the scene I got a fine reception, and, all things considered, that sudden journey was better suited to the Mephistopheles than it would have been to certain other rôles in my repertory, which includes so many dignified fathers."


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[NOTE: This is the third of a series of talks with prominent artists which MR. WILLIAM ARMSTRONG, the well known critic and writer, has obtained for THE ETUDE, the first, "A Study of the English Song, by Mr. David Bispham, having appeared in THE ETUDE for May; the second, Mme. Schumann-Heink, on "The Study of the German Song," in June. The last will be an article by Mme. Lillian Nordica on "Woman in Music," particularly addressed to the American girl music-student.—ED.]



# Vocal Department

## Conducted by H. W. GREENE

THE PASSING OF THE ITALIAN ARIA.

The pupils' recital indexes, with reasonable accuracy, the popular trend of repertory. If a few of the best or worst teachers should alone fall under observation one could easily err in his summing up, but, if the aggregate of studio programs be fairly considered, it is safe to depend upon the findings for data as to the taste and tendencies of a general repertory; this without regard to tone-culture, for it too frequently occurs that teachers who are deaf to the essential color and quality of a voice are most fortunate in their fondness for and ability to impart a difficult and brilliant repertory. It is not long since the pupils' program would have been considered incomplete without one or more examples of the Italian aria. The stock selections have been "*Una voce poco fa*" from Rossini's "*Il Barbiere Di Siviglia*"; "*Ernani involomi*," Verdi; and "*Ah fors' e lui*," from "*La Traviata*," together with many others offering either greater or less exactions.

A glance at the studio programs of the present day shows a marked change in this respect. The appearance of the old style of aria is the exception rather than the rule. The question confronting us is: Is the change justifiable, and is it fortunate?

The aria is passing. Indications are that it will soon be no more. A few teachers are making commendable efforts to be in at the death, but change of taste is not to be ignored, and will not yield even to combined effort. It cannot be denied that the text and coloratura style of these showy and often beautiful examples of writing are most favorable to freedom of tone and facility, and it is to be hoped that for these reasons teachers will persist in their use as studies though they may be wanting in courage to give them the once honored place on their programs; this, indeed, may well and wisely be the ultimate fate of our old friends, the Italian arias.

* * *

A SUBSTITUTE FOR THE ITALIAN ARIA.

An article appeared in these columns last issue urging the importance of American composers writing in the larger form. I desire to emphasize that need under the above heading.

The subjects commonly treated by the majority of those whose music has become popular among artists and students are either too brief or too trivial to afford the student a desirable stimulus. The need of dramatic songs is great, but not greater than of bright, rhythmical works in varied movements. It is very un-American to write more than two or three notes to a syllable, or so it appears, for we can count by the numerals all successful efforts in this direction. While the aria afforded a grateful relief from the conventional waltz-song of thirty years ago, the element of brilliancy found in both the waltz and the aria, which is of so much importance in the matter of discipline, is sadly lacking in the music now in vogue. Therefore in behalf of the teacher and the student, and especially of the American voice, I urge our native composer to let his numbers dance more merrily; to rouse himself from his sad and sentimental fancies and woo the nymphs and fairies; to harness his genius to the rhythms of Nature in her most animate moods; to study the cadenza as a legitimate, if obsolete form of expression; to imitate the birds and give to us whole strings of notes on single vowels: in short, let us sing brightly and gaily at least a part of the time, not less for the sake of the voice than for the joy which is music's most natural and precious attribute.

"A singer sang a song of tears
And the great world heard and wept;
For he sang of the sorrows of fleeting years
And the hopes which the dead past kept;
And souls in anguish their burdens bore
And the world was sadder than before.

"A singer sang a song of cheer;
And the great world listened and smiled;
For he sang of the love of a Father dear,
And the trust of a little child;
And sou's that before had forgotten to pray
Looked up and went singing along the way."

* * *

INTERPRETATIVE ANALYSIS:

"WHO IS SYLVIA?"
BY FRANZ SCHUBERT.

Is the interpretation of a song the mere singing of the words in an intelligent way is not sufficient to bring before an audience the composer's as well as the poet's intention. Something more than intelligence is required, and that something is sensibility to poetic fancy and imagery, to the intangible atmosphere and feeling pervading the poem and the music, which you must feel and experience and make part of yourself before you can give anything out to your auditors and make them experience it.

I do not mean to subordinate intellect to emotion in singing; the two must go hand in hand, the former guiding the latter. The reason for emphasizing the emotional side is that it is only through the senses that you can reach people. All art appeals to the senses, arousing feeling. Therefore, in music, to have only an intellectual grasp of a song makes the performer seem cold; because, since no appeal has been made directly to the feelings through the senses, the auditors have no means of entering into a common enjoyment of the song. I have said "seem cold" because there are many people, singers and those who are not, who feel much which they cannot express. It is for these especially that the following methods of procedure are given.

The first thing to do in taking up any song is to go over the words until you have so definitely experienced the feeling expressed in each idea that in reading it aloud to another you can make that person feel all that the author felt, see all that the author saw. It is the province of art to make others see. And, when you can make them see, you have begun to be an artist. The first step to a possession and control of this principle is getting the general and specific intentions of the poet. The second step is to make some one else see and feel them as clearly as the poet did. To do this you must learn to look upon yourself as a medium for expressing some idea, to consider yourself an instrument just as your voice is an instrument, and to transfer consciousness of self into consciousness of subject, making it so great and important that your personality is so merged in it that it cannot stand between it and you.

When you have reached this point you are ready to see what the composer has done to enhance the words, to emphasize them, to reproduce their poetic atmosphere, meaning, and emotional trend, to bring out their dramatic effect. When you have studied this out and when you feel, as you must feel in all good songs, that the words and music are perfectly wedded, then you are ready to make another feel and see what the composer felt and saw. When you do this you serve the poet as well as the composer. This point remains: How are you to serve the com

poser alone, how are you to put into the music the feeling and emotion which the poet has aroused in the composer and you? The means for this are fourfold: Color of tone, Attack, Pause, and Movement.

The song which I shall analyze from an interpretative stand-point is written in one of the very early song-forms, derived from the dance, and usually called the strophic. It is a form used by the Greek poets and common to folk-songs, in which the same melody serves for more than one stanza.

"Who is Sylvia?" by Franz Schubert, is in this form. One melody serves for three verses. The form is an easy one in interpretation, and at the same time it is very difficult. It is easy because the attitude of the composer is the same toward every stanza, or strophe; so that, once mastered, it serves for three successive occasions. The difficulty lies in trying to avoid the monotony into which this leads. The solution of it is in tone-color. Though the melody be the same each time, you bring out the poet's meaning by varying the color and the shades of color in the tone which you use each time the phrase occurs.

My reasons for choosing tone-color as the best mode for expression in this song are: First, that the form of the song is so perfect; it has its beginning, its middle, and its end so inevitably growing one out of the other that any attempt to ruhato the time, to pause unduly, or to attack too suddenly would spoil the perfect lines of it, just as the proportions of an otherwise perfect statue would be spoiled by the undue accentuation of some feature. Second, because the other modes, attack, pause, and movement are essentially dramatic, and this is not a dramatic song. To go back to the matter of form, its perfection is the result of the verse. There is an irresistible swing in it which Schubert has caught into his music and followed out, line by line, giving in music the same rounded metrical effect which the spoken verse gives.

Before proceeding to the analysis of the song the circumstances of its composition should be given. One day in Vienna Schubert was walking with some friends. Happening upon a beer-garden, they entered it. On the table at which they sat was a volume of Shakespeare. Schubert picked it up and g'anced through it. After a little time he suddenly broke out: "Oh! I have such a pretty melody running in my head. If only I had some paper!" One of his friends quickly made some staves on the back of a bill of fare, and Schubert at once wrote down that burst of lyric enthusiasm which in effect is like some of Shelley's exquisite poems, "Hark! Hark! the Lark!" "To Sylvia," the words of which form a serenade in "Two Gentlemen of Verona," was composed a little later in the day. Both of them, like Athena from the head of Zeus, were born full-armed, perfect. This is an instance of Schubert's astonishing spontaneity in composition and of his wonderful richness in ideas.

You will notice that the accompaniment of the song is marked *pp*, which gives a chance to express a subdued wonderment in the voice in measures 5-10. This prepares the way for the mental attitude in measure 12 to the end, which the voice should express in a color which will give the effect of awe and reverence aroused by Sylvia's heaven-sent purity, beauty, and wisdom, ending in a burst of admiration expressed in the singing voice just as you would in speaking.

The attributes of Sylvia in the first stanza are such as to strike the physical eye, giving the impression of a beautiful, but cold, statue. In the second verse, to a *pp* accompaniment, the poet asks whether her inner nature, her human qualities of love and sympathy, correspond with her outward appearance. In measures 5-8 the voice must express a desire to hear an affirmative answer. Measures 8-10 carry out that idea in a tone of quiet, but warm, assertion. Measures 12-17 should be given in a rich, sympathetic, but not heavy, tone, and, in measure 19 to the end, the voice should become more expressive and elastic, striving to convey, by color, both the emotion of love and the effect on Sylvia's expression.

Still, to a *pp* accompaniment the voice in the third verse should express the subdued insinuation and flattery of a lover desirous of his lady's good graces, and shou'd gradually lose the subdued effect as he grows bolder and asserts freely her supremacy over all mortals and finally offers garlands to her as to a deity.

The foregoing analysis is mainly suggestive, and not in any way final or complete. This must necessarily be so, because each person will have a different interpretation of the poet's verse, and also because development of one's powers increases and deepens penetration and sympathy; so that what might seem right to do now would at some future time be totally inadequate. Do not be afraid to change. It is a sign of growth. In art you must welcome it as you would anywhere else, and with even more joy, because it brings increase in power to what you love.—*Robert Bruce Pegram.*

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ABOUT METHOD.

Much has been said of late, both in the columns of THE ETUDE and elsewhere, concerning "methods"; but in all the endeavors to show the weakness of one method and the strength of another the main point has been lost. The word "method" is used with two quite different meanings. Sometimes it refers to a certain way of using the voice—a method of voice-production; and again it means a prescribed course of training—a method of instruction.

"Method," in the first meaning, belongs no more to one teacher or singer than to another. It is a common right of the human race. The singer has analyzed his voice and selected from its various functions those that are musical, developing them until they are at his command. These vocal functions are his stock in trade—his colors, with which his work of art is painted. He has found and developed the artistic possibilities of the voice that Nature has given him. But he has created no law. There is nothing on which he can put his seal and say: "This is my creation." He who first found the music in the human voice never put his name on a "method." We do not know who he was. The feathered songsters taught him melody; the air was vibrant with the sound of the cataract. Nature's primal laws of sound are the foundation of our music. Nature's laws of vocal physiology are our laws of voice-production. Nature, then, is our one and only great author of "method."

The other meaning of "method" is, as has been said, a system of instruction. But why should a teacher be restricted to a given course of training any more than a physician should be restricted to a single drug? It is as absurd to treat a case of depressed larynx with exercises for post-nasal expansion as to prescribe a gargle for a broken leg. One may, of course, have a preference for one kind of treatment: a sort of favorite prescription. Indeed, one may become a specialist, and treat only his kind of cases. But vocal teachers with specialties treat all kinds of cases the same way. A specific is not a panacea; and a given routine that will prove effective with one voice will ruin another. When a law of Nature is broken, the fault must be found and a suitable remedy applied. That is all there is to method. Art may do much to remedy natural defects; but Art is the pupil of Nature, and ceases to be Art when she works in disobedience to Nature.

It may be objected that not all voices are unhealthy. Every teacher knows that almost every voice he has to deal with has something the matter with it. When a voice is perfect—in placing, color, resonance, vitality, flexibility, and all the requirements of singing—it is time to sing, not to study method.

Pupils and parents have a great respect for names. A "method" advertised with an attractive name draws many pupils who never stop to investigate the character or ability of the teacher who is its exponent. Perhaps in years to come the enlightenment of the public will make it possible for teachers to live by their own intelligence—as they would always prefer to do. Then we shall hear less of "The Only Authorized Exponent" (who is more numerous than the "original McKinley man") and "The Originator of The —— Method" (heaven forgive him for what he originated!).

The first requisite of a teacher is the power of analytical observation. Every pupil presents a new problem or a new combination of problems. The teacher must study his pupil before he can teach him.—*R. E. S. Olmsted.*

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THE MAKING OF A GREAT SINGER.

It has been said that a great singer is born, not made. But this, like a great many other nice sayings, is only a part truth. No singer has ever achieved greatness on just what was born in him. Nor, of course, is it true that one can work out his greatness by sheer force of will and application without the natural gifts that must form the basis of all great vocal achievements.

No, the great singer is both born and made.

Several things are necessary to make a great vocalist, and these are united in rare degrees in the persons of those who achieve great fame along this line. The artistic temperament, the natural power and quality of the voice, the strong physique, the intense application, the good sense, the expressive countenance, the comely figure,—all these go to make up the artistic inheritance of the great artist in song.

Whether it be the expression of a mood of tenderness or sorrow, or one of joy and gaiety,—whether it be the telling of a tale of woe and misery or one of happiness and ecstasy, whether it be the depths of misery or the heights of bliss,—whatever be the mood or circumstance, the great singer must have the means of its expression at his command and use them in such a way that he plays on the hearts of his hearers as does the leader of an orchestra through the manifold musical means at his command.

To achieve such results one must first feel, then think, then do. That is to say, all the sensitiveness of an artistic nature must be present in the highest degree; one must work, study, think, practice, learn to apply the means to the end, acquire the necessary technic of reaching people's minds and hearts. Then comes the realization of the ideal, the expression of the emotions and ideas of others, of the great composers. The artist is the crystallization of the best that has preceded him.

A great singer must be at the same time objective and subjective. In the classics he must sing with the expression governed by the intellect and by his historical knowledge,—by thought and tradition, if you please. In the romantic school he must allow the romanticism of his richly endowed nature full sway, and the emotional element becomes more prominent.

Art is mood crystallized into tone or visible form. But more fully is this true of the tonal than of the plastic arts. So the tonal artist must be susceptible to all shades of emotion and, of course, have the technic for all shades of emotional expression. And that is what makes a man or a woman an artist. He or she thinks art, feels art, lives art, does art. What higher attribute can be paid to an artist than to say his life is a continual thinking and doing of art,—that he is a personification of art? And yet many of the great singers, those of broader culture and kindlier disposition, deserve even as rich a tribute as this.—*W. F. Gates.*

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WHAT CONSTITUTES A SINGER?

It is already definitely known that the singing and the speaking voice differ only in the plane of vibration, plane of resonance and trend of the energy used. Otherwise the mediums of expression and the physical force employed are identical.

A third element, however, enters into the production of a pure, powerful, and beautiful singing tone which has not heretofore been recognized, and which if recognized, would not prove readily available.

Nearly everyone has had occasion to notice the various modulations of the voice in times of great emotional excitement, or under the influence of passion. In anger the voice is pitched high, the tones are harsh and strident, all sweetness and beauty, for the time being, eliminated. Whence, then, the energy which has wrought this change? Anger is a form of energy polarized suddenly by the individual, the moment that the mind of the individual began to vibrate violently enough to draw a corresponding vibration from the surrounding mental atmosphere. This violent vibration, or agitation, is reflected on to the sensory nerve-tract, producing there the sensation called anger by the violent responsive agitation excited.

A similar energy is polarized by a great singer, the greatness of the singer differing in degree only as this energy differs in amount and intensity of operation. Hence we have singers of every degree of excellence and power.

In addition to the quality of mind which can polarize enough of the surrounding mental atmosphere to produce beautiful and powerful tones, there must be sufficient inherent will-power in the individual to direct and focus this energy exclusively to the vocal organs; hence the necessity of self-denial, which opera-singers must practice. It means conservation of energy. If the unconscious, as well as conscious, will-power is strong enough to do this, and the energy so directed meets a perfect vocal organ, with resonance chambers free from membranous affections, with vocal cords flexible and unclogged, all the conditions for the making of a great singer exist, if united to a column of air welling up free and unrestrained.

All the energy in the universe, without perfect vocal organs, will not produce a singer; on the other hand, a perfect vocal organ, without power, does not constitute a singer. Without a properly constructed battery, all the electricity in the world will not convey a single message, and the reverse is true. As to the method of drawing energy from the area outside the individual, it is done by the quality of mind, its force, and strong individuality. Patti, Nordica, Calvé, Bernhardt, and a host of others polarize power, and every one of these artists would succeed in many other spheres of activity equally as well, did they fail as artists through loss of voice, because they polarize power, and, if it did not find vent in song, would find it in some other way.—*M. M. Hanggi.*

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VALUE OF CHOIR-MEMBERSHIP.

We must have our organizations and clubs for the cultivation of the externals of life, as well as for deeper things of intellectual culture and thought-interchange. Is there anyone within the reach of my voice who knows of a more satisfying kind of social club than the church-choir? Is there any other organization that affords a greater diversity of pleasure, or delights more lasting? In my own church-choir I have some of the best and brightest young people in a city of more than 20,000; many of them I meet daily, and with some I mingle in a business as well as social way. It is rare, indeed, that there is not a song in the heart of each one of them, if not upon their lips; their music makes them happy, drives away their cares, even in the midst of care, and adds the blessings of cheerfulness, which do not come as a result of the ordinary club meeting, or session of the conventional society organization.—*Ex.*

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My Symphony.—To live content with small means; to seek elegance rather than luxury, and refinement rather than fashion; to be worthy, not respectable, and wealthy, not rich; to study hard, think quietly, talk gently, act frankly; to listen to stars and birds, to babes and sages, with open heart; to bear all things cheerfully, do all bravely, await occasions, hurry never . . . in a word, to let the spiritual, unbidden and unconscious, grow up through the common. This is to be my symphony.—*William H. Channing.*



# Studio Experiences

A MOTHER'S HELP.

W. A. L.

A not uncommon complaint made by parents is that their children never seem to have anything ready to play for their friends: the last piece is insufficiently learned, while the one before is partly forgotten. They do not understand that it takes not much, but constant, practice to keep up a repertoire of even a few pieces. When a piece is once learned it should not be laid aside, if it is to form one of a stock of available pieces, but played daily. Children do not realize this, and the teacher cannot burden the often too scanty time allowed for lessons by continual reviews. Parents themselves, if they but knew it, can readily fill the gap.

Among my pupils little Emma S. was no more gifted than the average; indeed, she took up new music with decided effort. Yet I noticed that she retained what she learned far better than pupils who acquired with greater ease. While they were apt to stumble in reviewing pieces that they had once played well she was always ready with any piece she had learned during the season.

I remarked upon this to another pupil, a friend of hers. "Oh, I know the reason for that," she said. "Mrs. S. comes into the parlor every evening and Emma has to play over all her pieces to her." I found that Mrs. S., though not a musician, could tell when Emma played false notes or stumbled in time, and insisted on her playing correctly. Then, too, the interest she took inspired the child and made her feel that her practice was of some avail.

A young lady once said to me: "I might have learned to play, but when I was a child I was sent into a big parlor to practice all by myself. Nobody came near me and I never felt that anyone was interested in my practice. The consequence was that it became a perfect penance to me, and I was only too glad when my utter lack of progress led to the lessons being given up."

Too often a child is allowed to practice in this disheartening manner, and becomes unused to playing before others. Then, when suddenly confronted by a roomful of company and asked to play, is it any wonder that the result is creditable to neither teacher nor pupil? Let teachers drop a hint to parents that a little interest shown in their children's daily practice and keeping up of pieces will bring an abundant return in enthusiasm and readiness of playing.

TWO INSTANCES.

F. L. EYER.

She had taken lessons of me some time before, had shown evidences of but litt'e talent, and made scarcely any progress. She returned one day, much to my surprise, bringing with her a piece of music she desired to "take a lesson upon," as she put it.

It was a composition much too difficult for her to attempt, and so I to'd her. She acknowledged the truthfulness of my statement, but said *she had a pupil* to whom she intended giving this piece; and if I would play it over for her, thus giving her an idea of "how it went," she would willingly pay the price for a lesson.

All arguments as to the advisability of her taking a course of lessons, and as to her inability to teach music in that way proved futile; so I dismissed her. It was certainly a queer case.

Instance number two was that of a child who, if you pointed out a mistake fifty times, played wrong a hundred times. She was heedless, thoughtless, bad in every way. I argued and pleaded, even stormed, all to no purpose; finally, thinking to confer a favor (her parents were people of limited means), I told the mother it was a waste of money to attempt a musical education in this case.

But lo! the next week another teacher had her and has her still, and the mother tells about that Mr. —— may be a good teacher, but could not "learn her daughter anything." And I am willing to acknowledge her veracity on that point.

SCOLDING.

C. W. FULLWOOD.

In the June number under this head of "Studio Experiences," F. L. S. said he would like to hear from others about the scolding question. I have decided opinions upon the subject. I think it does more harm than good. If a pupil has to be scolded into good habits, there is small hope for his ultimate success in his musical study. The teacher can occasionally administer a deserved rebuke without scolding. To illustrate:

One day a pupil was late for her lesson-hour. I said nothing, but bided my time for a reproof.

Near the close of the lesson she became tired and cranky, and said she wanted to go home. I told her if she had come on time she would have been through with her lesson and on her way home. By loitering or walking from school with schoolmates she lost so much time. She said flippantly: "I don't care."

But I know, after my plain talk, she *did* care, for she threw off her spell and was amiable and her normal self for the remainder of the lesson.

The secret of it is this. She respects and likes me and wants to please me, and when I show that I disapprove of her conduct she checks a bad habit in its formation, and strives to please me by obedience and attention.

If the teacher loses self-control by becoming angry, he sets a bad example for the pupil; and he will reap a harvest of indifference and dislike.

CONQUERING INDIFFERENCE.

GEORGE I. MC MILLAN.

A young society lady was "taking lessons" of me, but did not practice well. We met often at social functions, and she took advantage of our friendship, thinking I could not (or would not) be severe on her, when, smiling sweetly, she would make her excuses: "callers," "out late," etc. I have made it a rule to have the pupil *practice during the lesson*, if they failed to do so before; so after she came two or three times with poor lessons, I determined, for her good, to administer the medicine.

She stumbled through an easy passage once. I said: "Again." She stumbled once more, and I said: "Again." She managed to get through it again, and I said: "Again," at which her face began to flush and the color mount to her cheeks; but she went bravely on with anger written plainly where I could not fail to see. The treatment was severe, but I meant for her to learn the lesson; so I said "Again." She could not hold back the resentment she felt any longer, so cried out: "Mr. McMillan, you do not *have* to sit here and listen to me *practice*," for which she was sorry even before she had finished saying it, and I (being a little deaf at times [!]), failing to understand, asked her what she had said. Her reply was: "Nothing," and she played it through again.

Her interest grew from that lesson, for she is very musical, and I never had to repeat such treatment again.

# Organ and Choir.

Edited by EVERETT E. TRUETTE.

ORGAN-REGISTRATION.

I shall not attempt an exhaustive treatment of my subject, but shall only discuss, first, the art of registrating a pipe-organ in connection with congregational hymn-singing, and, second, as an accompaniment for a mixed quartet choir. I feel sure that the devout organist cannot give too much thought to these two branches of his work, for it is just here that he has the opportunity to make the organ, what it ought always to be, the inspiration and support of true worship.

Why are the playing and the singing of hymn-tunes in our churches so often unsatisfactory? One cause is that the organist fails to obtain suitable sustaining combinations in his registration. The organist must know his organ's capacities just as a singer knows her vocal powers; must feel deeply the sentiment of each line of the hymn, and must be so practiced in expressing his feelings upon his instrument that he can instantly find the registration that best meets his wants. The sustaining tones of all organs are produced by stops of 8-feet tone. The 8-feet stops usually found on the Swell Manual are Open Diapason, Stopped Diapason, Salicional, Æoline, Voix Celeste, Oboe, and Cornopean. Those to be found on the Great are Open Diapason, Gamba, Doppel-Flute, and Trumpet. The third manual, or Choir, usually has a Dulciana, Dolcissimo, Cledackt, and Clarinet. Of these stops the Oboe, Cornopean, Clarinet, and Trumpet are reeds. The effect of a combination produced by drawing all the 8-feet stops of an organ except the reeds would be simply solid, but lacking in richness or brightness. In other words, a combination of no character and colorless. Try it, and see for yourself. Then draw all the 4-feet stops, and notice how much brighter the effect is. Then add the reeds, and take note of the effect produced. In registrating for hymns it should be the endeavor of the organist to combine sustaining, bright, and rich effects judiciously. No matter whether a "*forte*," "*mezzo-forte*," or "*piano*" is desired, those three essential characteristics should be united. The Pedal should be deep and resonant, and always coupled to either the Swell or Great Manual, which all organists know.

I will name some good combinations for hymn-tunes. For a *forte* effect I like the following:

Both hands on Great Manual.
- Swell Manual: Full without 16-feet stops.
- Great Manual: Open Diapason (8), Gamba (8), Doppel-Flute (8), Flute Harmonique (4), Octave (4), Fifteenth (2).
- Pedal: Bourdon (16), Open Diapason (16), Cello (8).
- Couplers: Swell to Great and Great to Pedal.

The following is a fine *mezzoforte*:

Both hands on Great Manual.
- Swell: All 8- and 4-feet stops.
- Great: Soft 8- and 4-feet stops (Gamba, Doppel-Flute, and Flute Harmonique).
- Pedal: Bourdon (16), Open Diapason (16).
- Couplers: Swell to Great and Great to Pedal.

For a *piano* effect I prefer using the Swell Manual alone, with Pedal coupled to Swell. Full Swell without the Cornopean, which is a loud-voiced reed, is my preference.

Some organists will undoubtedly think it queer that I have said nothing about 16-feet stops. I do not believe that a congregation is aided by their use. At all events the Open Diapason (16) on the Great should not be employed unless the hymn is in a high key. Before taking up quartet accompaniment I wish to impress upon inexperienced organists the necessity of playing hymn-tunes legato in both manuals and pedals. Smooth and connected playing is very soothing, but choppy work makes a congregation uneasy.

The organ bears the same relation to the quartet that an appropriate frame does to the picture within it. It furnishes a setting for the voices which should always enhance their effect, but never call the attention of the listener away from them to itself. Stops must be used which express the tonality in a definite manner, otherwise the singers are inclined to flat. The organ should be loud enough so that the members of the quartet can hear it at all times. Such soft stops, therefore, as the Æoline, Dolcissimo, and Dulciana, when used alone, are too subdued to be of any support to a quartet, although they are sometimes sufficient as a background to a very soft solo passage or in delicate prayer responses.

Take the opening bars of "O, Saviour of the World" (Goss) as an example of a good *mezzopiano* accompaniment for a church quartet. The registration which seems to meet the requirements best is:

Swell: Stopped Diapason and Flute Harmonique in combination, coupled to Pedal Bourdon (16) and Gedackt (8). The Stopped Diapason cannot be used alone, because it is of such a dry quality that it does not express the tonality clearly. A soft flute of 4 feet used with it makes the result bright and pleasing.

An effective *mezzoforte* support for a quartet is as follows:

Swell: Stopped Diapason, Salicional, Flute Harmonique, Open Diapason, and Oboe, coupled to Pedal Bourdon and Open Diapason. A combination of full swell without 16-feet stops, coupled to the Great Doppel-Flute, is about as strong a background as a mixed quartet can bear.

An artistic use of the balanced-swell pedal is a very beautiful and effective addition to well-chosen registration. All organists should study the voices of the singers, in order to learn which stops, whether diapasons, reeds, or flutes, enhance them the most. In what I have written I have tried to give the results of my own observation and experience, and I trust it may be helpful to other organists.—*John Hermann Loud.*

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AN ORGANIST'S REPERTOIRE.

This is the time of the year when every organist should look over his repertoire and make plans for next season. As the present season draws to a close and the various duties of an organist are diminished to the lowest point, he or she can profitably "take account of stock," as it were. How many individual organ-compositions have been played for preludes, postludes, and offertories during the past season and how many times has each composition been repeated? What compositions have been worn "threadbare" by constant repetition season after season?

There are fifty-two Sundays, and if an organist has two services every Sunday, with an offertory every Sunday morning, he would have to play 104 preludes, 104 postludes, and 52 offertories. Very few organists have so many services in a year, but I have purposely taken the maximum number for illustration.

If an organist plays each composition twice in the year, he will require 52 preludes, 52 postludes, and 26 offertories, 130 compositions in all. To an organist with a large repertoire this number would be small, but I am considering only those who have limited repertoires.

Now, 130 compositions is not a very large number for one to be familiar with, but the trouble is that many organists wish all these compositions to be just like some one ideal composition. If an organist considers Batiste's "Pilgrim's Song of Hope" as his ideal prelude, he wishes for 56 compositions of that style, and in despair he can discover only about a dozen. If his taste is of a higher level, and he holds Handel's "Largo" as his ideal prelude, he seeks 56 "Largos," but he, too, can discover but a dozen.

It seems to me that herein lies the secret of the limited repertoire of which so many organists complain. I have received numerous requests for a list of a dozen compositions "just like the '*Cantilène Nuptiale*' of Dubois" or "just like the '*Hymn of Xuss*' of Wely," etc., etc. These two compositions, while of entirely different calibre, are extremely popular, for two reasons. First, because the melody in each is tuneful, simple, easily grasped and held in the mind, and, secondly (I am inclined to think that this is the principal reason), because almost any organist can "try it over twice" and give a fairly acceptable performance on Sunday morning.

To illustrate further my point. One of my pupils took the "*Cantilène*" for a lesson, played it in church, and was pleased with the result. A short time afterward he asked if I could give him another composition of exactly that style.

I knew his weakness (a tendency toward laziness) and said: "Let me see! The '*Cantilène*' is a solo for Oboe and Flute, 4 feet, with Tremulant."

"Yes, yes, that is it," he replied eagerly.

I went on: "The accompaniment is Dulciana, and the composition ends with a prolonged trill."

"Yes, that is just the idea," he responded.

I sat down at the organ and played another composition for him. The melody I played as a solo with Oboe and Flute, 4 feet, with Tremulant. The accompaniment I played on the Dulciana, and, as the composition ends with a trill, I prolonged it for his benefit.

When I had finished he exclaimed: "That is just the piece. Give me the name of it and I will play it next Sunday."

I asked him if he were thoroughly satisfied, and would conscientiously learn the composition for next lesson, to which he replied:

"Why, certainly."

I then wrote down the name of the composition for him. "'Aria from Suite in D,' of Bach, arranged by Whitney." His face dropped at the name of the composer, but I reassured him that he had just heard the composition and had enjoyed it. At the next lesson I noticed that his step was less buoyant, and I asked him if he played the "*Aria*" in church Sunday.

He replied: "No, I could not make the thing go. I tried it over a couple times before service, but I could not get interested in the piece." The fellow was, at heart, quite conscientious, and, after I had urged him, he worked on the composition till he played it well, and ever since that time he has enjoyed the "*Aria*" as much as the "*Cantilène.*"

Now, after this rather long digression, to return to the question of repertoire, I think it is possible for almost every organist who has a fair amount of capability to select 130 compositions for a repertoire for the year, which will be interesting to himself and his hearers, provided, of course, he does not demand "sugar" with every composition. At the end of the year about a third of these compositions could be laid aside and a number of new works added to keep the repertoire growing.

This is the time of year to plan such a change of repertoire, and I doubt if any organist who carries out such a plan will be disappointed.—*Everett E. Truette.*

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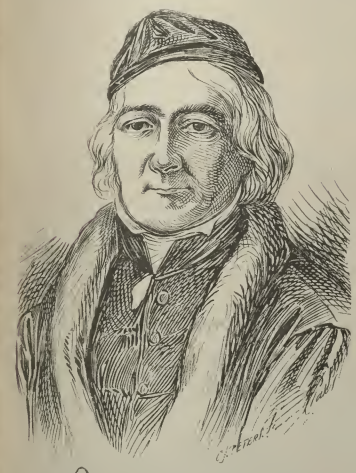
CELEBRATED ORGANISTS. IV. RINK.

Johann Christian Heinrich Rink was born at Elgersburg, in Saxe-Gotha, February 18, 1770. He studied under Kittel at Erfurt, and thus received excellent training, as Kittel was one of the best pupils of J. S. Bach.

At the age of nineteen Rink was appointed to the position of organist of Giessen, where he also held other appointments. In 1806 he was elected "Professor" at the Darmstadt College, and in 1813 was appointed court organist, and 1817 chamber musician to the Grand Duke, Ludwig I. He made several tours through Germany, and was everywhere received with favor. At Treves he was specially honored, and in 1831 he was elected a member of the Dutch Society for Encouragement of Music. In 1838 he received a



Chr. H. Rinck
geb. den 18ten Febr. 1770.

cross of the first class from his Grand Duke, and 1840 was made "Doctor of Philosophy and Arts" at the University of Giessen. He died at Darmstadt, August 17, 1846, at the age of 76.

His compositions number about one hundred and twenty-five, including sonatas for the pianoforte, violin, and violoncello: a "*Pater Noster*" for four voices, with organ-accompaniment, and two motets.

His principal work was the celebrated "Practical Organ-School," in six parts, with which every organ-student is familiar. This set of etudes is deservedly popular with most organ-teachers, and forms a part of the early training of nearly every prominent organist.

* * *

NEW CHURCH MUSIC.

Marston, "On Jordan's Stormy Banks I Stand" (Schmidt). Contralto solo and quartet (or chorus).

Eyer, "Sweet is the Light of Sabbath Eve" (Schmidt). Short hymn-anthem for soprano and quartet.

Marston, "While the Days Are Going By" (Schmidt). Mezzosoprano (or contralto) solo and quartet or chorus.

Hanscom, "The Homeland" (Schmidt). Short unaccompanied quartet.

Shelley, "O Home of Fadeless Splendor" (Schuberth). Bass solo, contralto and tenor duet, and chorus.

Sealy, "Now the Day is Over" (Ditson). Chorus with short phrases for soprano and contralto.

Miller, "For Thee, O Dear Country" (Ditson). Soprano solo and chorus.

Schnecker, "Abide With Me" (Ditson). Soprano, tenor, and bass solos, with quartet.

Houseley, "Crossing the Bar" (Schmidt). Quartet or chorus.

Godard, "O Lord, Thou Art My Strength" (Ditson). Soprano and tenor solos and quartet.

Spence, "Like as the Hart" (Schmidt). Soprano solo and quartet.

Chandon, "When Power Divine" (Schmidt). Short hymn-anthem with soprano solo and duet for tenor and alto.

Underhill, "O, Very God" (White-Smith). Chorus.

Sealy, "O Lord, Thou Hast Searched Me Out" (Novello). Quartet or chorus, with short soprano solo.

Surette, "O How Amiable" (Novello). Soprano solo and chorus.

Schmidt's "Choir Collection," containing anthems, hymns, and responses selected from the works of Mrs. Beach, Arthur Foote, Frank Hynes, G. W. Chadwick, E. W. Hanscom, G. W. Marston, and others. A good collection of useful selections for the choirs of non-liturgical churches.

NEW SACRED SONGS.

Scott, "God our Protector" (Schmidt). (High and low keys.)

Park, "Tarry With Me" (Schmidt). (Two keys.)

Blumenschein, "Is There a Lone and Dreary Hour?" (Schmidt). (Two keys.)

Blumenschein, "Lead Us, Heavenly Father" (Schmidt). (Two keys.)

Hanscom, "The Homeland" (Schmidt). (Two keys.)

NEW ORGAN MUSIC.

Higgs, "Cantilène Pastorale" (Schott).

Higgs, "Lento Religioso" (Schott).

Higgs, "Theme, with Variations" (Schott).

Galeotti, "Offertoire," opus 100 (Hengel).

Saint-Saëns, "Reverie du Soir" (Durand). (Transcribed by Alexandre Guilmant.)

Wagner, "Pilgrim's Chorus" (Schmidt). (A good arrangement by E. A. Barrell.)

Chaminade, "Pastorale" (Schmidt). (Arranged by E. A. Barrell.)

Barnes, "Andante in E" (Schmidt).

Barnes, "Memetto" (Schmidt).

Barnes, "Sonata Cromatique" (Schuberth).

Storer, "Sonata in G-minor" (Fischer).

* * *

THE CHURCH AS A MUSICAL EDUCATOR.

Should not the church become the fountain-head of good music, as it once was? Why, then, permit the light and trivial, the commonplace and trashy to have a place on our church programs? Why should not every church, every choir, aim at the best results possible for it to attain with the finances at its disposal?

This is one of the methods of elevating humanity. This use of good music. And the church is supposed to wish this result and to work for it with all possible means. And, by the way, isn't there as much possibility for the elevation of humanity in the hearing of several well-rendered musical numbers as in hearing a theological disquisition on theories that no one can prove or a doctrinal harangue which is simply an array of one "ism" against another, always to the discomfiture of the other, the representative of the other being, of course, absent?

In every large city and in a few of the smaller ones, the mission of the church in this respect is coming to be recognized, and we find vesper services, services of song, and so on. In these the best music the choir is capable of is put before the people, and the preacher, for that service, quits when he gets through. The best that every church has should be given to the service; all will admit that as a general proposition; but frequently when they come to music they drop back to the gospel-hymn level and attempt to present the sweetest and purest of truth in tunes of the weakest of drivel. The choir-music should be dignified, but it need not be inane or of kindergarten grade of difficulty.

To repeat it, then, the place where the common people should feel that they can always repair for good music is the church. The church is a power for good morals; and it should be for good music. And with a musically educated clergy and a broad-minded and liberal officiary the church can occupy its true place as an educating and elevating factor in this matter.—*W. F. Gates, in the Los Angeles Capital.*

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MIXTURES.

Mr. Richard Redhead, composer of the well-known hymn-tune "Rock of Ages," as well as other music for the Anglican Church, died recently. He was born at Durrow, England, March 1, 1820, and at an early age was one of the choristers of Magdalen College, Oxford. In 1864 he was appointed organist at the Church of St. Mary Magdalene, London, which post he held at the time of his death.

* * *

Mr. Carl Pflueger, a tenor singer, director of the Orpheus Musical Society in Boston, and a composer, died in Boston, May 21st. His most successful score was the music to "1492." Among his church-music the best known is the contralto solo and quartet "How Long Wilt Thou Forget Me?" (White-Smith), which has long been popular with every quartet-choir.

* * *

The fifteenth public service of the American Guild of Organists was held at All Angel's Church, New York, May 16th. The program was selected almost entirely from the compositions of the late Sir John Stainer, and consisted of "A Church Prelude, Magnificat, and Nunc Dimittis in B-flat"; Anthem, "I Saw the Lord Sitting Upon a Throne"; "My Hope is in the Everlasting"; "Awake, Thou That Sleepest," from "*Daughter of Jairus*"; and "Alla Marcia."

The choirs of All Angel's, St. Mathew's, and Christ Churches were combined for the service. The following candidates who took the examination for associateship April 24th were successful, and have received the degree: Mr. J. S. Broach, Brooklyn. Mr. Albert R. Norton, Brooklyn. Mr. S. Lewis Elmer, Bridgeton, N. J. Mrs. Alfa L. Small, Chelsea, Mass. Mrs. Ada L. Black, San Francisco. Mr. Robert G. Weigester, Elmira, N. Y.

Mr. M. Robert A. Lasbett Smith was awarded a certificate on presentation of a similar certificate of the Royal College of Organists.

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Why ought organ-pipes to talk and walk?
Because they have lips and feet.

* * *

Mr. William C. Carl intends to spend the summer in Paris, returning in September for three organ-recitals at the Pan-American Exposition in Buffalo.

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Do not leave the swell-box open during the summer vacation. Flies are the greatest enemies to reed stops as well as to string-toned stops, and can be kept out of the swell if not away from any other part of the organ.

# Children's Page

CONDUCTED BY

## THOMAS TAPPER

ABOUT BEING DETERMINED.

A DETERMINED boy always makes friends. And there was once upon a time a determined boy who made friends rapidly, —a duke among them,—and he speedily set the world to wondering what he would do next.

I have thought a good deal about him and wondered if his boy-love of music (which grew stronger and became his man-love for music) did not please him greatly as he grew older, and if it did not recall to him many other boy-loves. No doubt it did. Once he took a ride on a coach to a castle and played the organ and surprised everyone with his skill. I am sure he often thought about that; for it was a wonderful ride, a ride that changed his whole life. But it could do so only because something went before; and about that something this page is to tell.

When you read in the books about him there will be places (as you will discover) where interesting matters are hinted at, but not told in full. And, curiously enough, they seem, many of them, to be the very places one wants most to have told in full. We may go from book to book and it is the same; just a hint given, and no more. And what are the reasons? Well, for one, the people who saw them happen did not know *how much they were going to mean*; and they did not put them down, and thus it is that we are left to our wondering.

For my part I have wondered no little about these matters; and it seems not unlikely to me that this boy, Little George Frederic, let us call him henceforth, must have been quite like other boys. I mean that he must have been quite like the boys who, feeling anxious—no, not only anxious, but determined—to do something, proceed to do it because it must come out. And how do they do it? Well, first of all, it must be worth doing, and, second of all, it must be a boy's determination to do it well; and, third of all, he must convince those about him—but let us go on with the case of Little George Frederic, and that will tell us all about it.

His father was a barber and a surgeon. A strange mixture of callings? By no means. Callings were strangely mixed, once upon a time, and they are so yet, here and there. And the father was determined in a way that interests us. He was determined that his son should *not* learn about music. He little knew what a son he had. So he took care that no music be allowed in the house, that the boy be not taken to any neighbor's house where music was made, that he be kept away from school because he might learn the scale there. And he did all this because he thought music a low calling. But the boy grew up and proved to all the world that no calling could be higher than music. So things seem to go by contraries.

Now, would it not be interesting if we knew *why* the father made all these restrictions? I mean, what Little George Frederic did to show that he must be prevented from learning the mysterious language of sounds—the language which he felt born to speak. Somewhere the boy must have heard music, perhaps it was in church when the organ played, or it may have been the boys' singing from door to door in the streets, or it may have been the bells in the steeples that drop a great, round tone upon the world, and then begin to hum softly and to sing as if they were whispering about something. How full of interest it would be to know just how and when and where the little music-lover dreamed his music-dream!

But by no means was it all dreaming with him. He was far too practical for that. I am sure he helped himself all he could. And what were other people doing all the while?

Perhaps it was the mother who helped while the father opposed. That is just the interesting thing that books are silent about, while one's head is full of wondering as to just how it could have been. Perhaps it was this way: One day the father drove away in his gig to attend to some one's wants as barber or as surgeon. Little George Frederic watched him driving along the street, past the linden-trees by Pastor Schenck's house, then around the corner and off into the world, a distant and unknown land to the little boy: a world not even imagined by him, for he was busy with the wonders of a world that he could imagine very clearly, indeed.

With the gig well away, he ran to his mother, crept into her lap, and whispered to her for a long time, all the while seeming to listen for the wheels of his father's gig.

Of course, I do not know how many times this happened. It may have been one or forty times. But, at length, the mother looked into her boy's eyes very earnestly and lovingly and said—as if she had been meaning to say it for a long time:

"Yes, it shall be so! But not a word about it!"

And what was it that should be so and not a word about it? Well, I have wondered a great deal about it and the truth is this: both the mother and the boy kept it so much to themselves—not a word you remember—that no one could find out about it. Even when Little George Frederic played under the lindens with Pastor Schenck's son not a word did he whisper.

But it is true that one day when the father was away in the gig, a great many miles away, there was heard in the house a bumping and a whispering and a shuffling of feet on the stairway. Then it ceased, but soon began again on the next flight, and, when it had ceased there, the mother came down looking at once a trifle frightened and yet very happy; but Little George Frederic was not to be seen!

And for weeks and weeks one scarcely saw him. Surely Pastor Schenck's son grew very lonely, and then had to learn to play with another boy.

One night the father came home late, ate his supper, and, after resting a bit, lighted a candle and went from room to room to see if the doors and windows were fast, and if the fires were safe to leave. He did this downstairs, and then went up the stairway to see how things were above. But scarcely had he reached the upper landing when he came clattering down again, and, putting his head into the room, exclaimed:

"Goodness gracious, come up here quick!" And he clattered up again, followed by the mother and Johanna, the maid. And both of them, the moment they stepped upon the stairs, clasped their hands and looked frightened. I am quite sure they both understood what the father did not understand, but they did not offer to help him. He ran from room to room, and looked and listened, and, finding nothing, hurried up the next flight to the attic; and *then* the mother and Johanna looked more frightened than ever; but still they said not a word.

Now, here they are at the attic-door! Are tiny bells ringing? Or are wonderful mice singing? Or is it the wind telling stories in the chimney? No. It is none of these. It is too wonderful for that, so the father thought. It must be, he said to himself, an angel playing a harp, an angel by the window, upon whom the starlight shone, on whose brow there is a light and whose folded wings make one think of peace.

Thinking thus, the father, who had no fear, stepped into the room and raised the candle bit by bit. The light crept along the floor; a little farther and yet a little farther, brightening the walls and the ceiling and—at last, the corner—by the window; the very corner where the angel should be sitting playing the harp and the starlight shining in upon the sounding strings. And is that what he saw?

Not a bit of it. Not one of the things he had imagined came true. No tiny bells were ringing; no wonderful mice were singing; the wind was telling no stories in the chimney; and there was no angel playing a harp. There was just a little boy, dressed only in his night-gown, sitting by a spinet, and so absorbed listening to the music he was making that he still thought himself alone. After all it was only Little George Frederic. Never mind what happened then, what the father said, or the mother said, or how frightened the boy was. But remember this: *his playing had made the father think of wonderful things*—bells, and songs, and harps. And have not you, when you listened to the "Messiah," been made to think by the power of the music, of even more wonderful things? And that being so, may we not think that the power which the man could put into the "Messiah" already lay in the music of the little boy who so loved it that he sat up at night and played on his spinet while Pastor Schenck's son and all other boys were fast asleep?

SOME QUESTIONS ABOUT THIS COMPOSER.

1. Write his name in full.
2. Where was he born and when?
3. Name two men, born in America, about the time of this composer's birth.
4. From what is the text of the "Messiah" taken.
5. Who arranged it?
6. In what year was the music first performed Where?
7. Name two other music compositions similar in form to the "Messiah."
8. What is the name of this form?
9. In what year did this composer die?
10. Where is he buried?

Answers may be sent to The Editor of the Children's Page, in care of THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa. The *best* set of answers will be printed. Remember to write only on one side of the paper, place your name and address on the first page, and keep a copy, for no manuscripts will be returned. —*Thomas Tapper.*

* * *

TO OUR BOYS AND GIRLS.

THE EDITOR of the Children's Page will give as a prize a year's subscription to the THE ETUDE for the best article entitled "What I Should Like to See in the Children's Page." The contest is open only to those readers of this page who are not over sixteen years of age. Articles must not be over seven hundred and fifty words long. The contestant must place at the top of page one, full name and address; write only on one side of the paper; do not roll the manuscript. No manuscript can be returned. Address The Editor of the Children's Page, in care of THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

* * *

BOOKS.

CHILD-LIFE, like grown life, has its troubles, and its refuge is in the imaginary

Let the mind be exercised in the best books, and escape will be into a holy land. The liking for [illegible] of the imagination should then be cultivated as a normal growth, not killed as a weed. Besides furnishing us with resources for pleasure and an escape from care, the best works of the imagination are better than most historical composition. They make other times living and real, and are as little likely to mislead as history is, which, by its selections and [illegible] has as often been the handmaid of falsehood as of fact—history, which so loves the mountain-peaks and so seldom touches the lowlands.—*Professor Morse, in Harper's Bazar.*



# THOUGHTS SUGGESTIONS ADVICE

*Practical Points by Practical Teachers*

## SCALE-PLAYING.

PERLEE V. JERVIS.

WHEN the scales can be played fluently with their proper fingering, very valuable practice for advanced pupils may be had by playing all scales with the fingering of the C scale, starting at a very slow tempo,—say, M.M. quarter-note = 60,—and playing 1, 2, and 4 notes to the beat. From this slow tempo the speed should be gradually worked up till the round of the scales can be made at 176 or faster.

Now take the scale of C, fingering it throughout 1, 2; 1, 2, etc.; follow this by 1, 2, 3; 1, 2, 3, etc.; then 1, 2, 3, 4, and finally 1, 2, 3, 4, 5. These fingerings used in all keys conduce greatly to fluency, evenness, and equality in scale-playing, but are to be attempted only by advanced players.

## STEPS.

LOUVILLE EUGENE EMERSON.

THE spectacle too often presented by teacher and pupil is that of a rapidly moving team with a small boy, who is doing his very best to keep up, hanging on to the tail-board. All the advantage is with the team, and sooner or later the boy is bound to stumble and then this remarkable team can do nothing but wait till he picks himself up and connects with the tail-board again.

There is but one way to improve such a condition of affairs as is hinted at above, and that is the teacher must learn how to teach.

One of the first pedagogical priuciples for the tyro in teaching to get thoroughly familiar with is grade the pupil's work according to his real capacity, and not according to the ability you think he ought to have. Make the steps equal to his stride, otherwise there is sure to be discouragement, and final failure.

Having thoroughly appreciated this fact, the next thing for the teacher to look out for is that she does not attempt to give the pupil a free ride to proficiency. No greater error could be made, for not only is it impossible, but the thing that really counts to the pupil is his own personal labor; every step must be taken by him alone.

In short, here are two problems for the teacher: How she will grade the pupil's work so that it will be suited to his capacity (escaping the pitfalls of making the work too hard or, on the other hand, too easy), and how she will stimulate the pupil to personal labor.

All this means extra work; but the teacher who succeeds without extra work is yet to be heard from.

## EMOTIONALITY IN MUSIC.

J. S. VAN CLEVE.

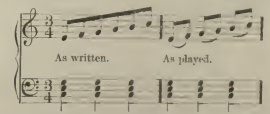
WE often hear a debate as to whether this or that composer is emotional or not. It will be maintained that Bach and Brahms are intellectual, but not emotional, while Wagner and Chopin are highly emotional; but there is really a fallacy in this very proposition. At bottom, or in the last analysis, all music is a language of the emotions, and it cannot be other if it would.

What do I mean? Why just this: The very unit of melody, that diatonic scale which we all know in its two forms which were by the law of "natural selection" chosen from the fifteen ecclesiastical scales —viz.: the major scale and the minor scale—cannot be passed through the human ear without the utterance of emotion. When you go up the major scale the various tints of mood or feeling which are embodied by each step or rung of the ladder will pass faintly into your heart, whether you are distinctly conscious of it or not. The *Tonic-sol-fa* adherents have endeavored to indicate this moodality (to coin a necessary word) of the steps to the very beginners. But if you wish a stronger and more palpable illustration, just play the C-major, then the A-minor harmonic scale, and if you feel no change of mood, no thinnest cloud of sadness and depression veiling your sunshine, I shall simply be forced to conclude that you are not susceptible to music at all. All composers are emotional, but they do not all trade in the same emotions or at least not in the same grades and intensities of emotion. Just set Beethoven's "Adelaide," which is in B-flat, and the "Love-Song" from Wagner's "Valkyrie" side by side. They both speak with surpassing eloquence of the love which binds man and woman, but in what different accents, though both in the very same key!

## RIGHT AGAINST LEFT.

WILLIAM BENBOW.

THE man is commended whose left hand does not know what the right hand does, and there are times when this is especially true of the piano-student. Some pupils who can play their scales with smooth and even legato will have great difficulty in keeping such scale runs smooth in pieces. This is particularly true where the run is accompanied by a repeated chord figure, such as:




Where the left hand must be raised to repeat the chord, the right hand is very liable to acquire the habit of lifting itself from the keys sympathetically with the left hand, and producing the effect indicated above. After calling the pupil's attention to this sympathy, have him play each hand alone, the right hand remaining quiet from the wrist, the left hand moving from the wrist. Then let the pupil play both hands together from memory, with his eyes on the right hand in order to assist him in gaining the proper motor control and independence. Now let him look away or close his eyes and play it, so that he can *hear* the right effect, for, after all, the true cause of the trouble is that he does not *hear* the difference between the legato and the staccato effects.

This must be very carefully and patiently attended to in the very earliest stages, for some of the pupil's first little pieces will bring up the problem.

## EXAMPLE.

MADAME A. PUPIN.

IN September, 1900, I contributed to this department in THE ETUDE a paragraph, entitled "Practicing Lessons," suggesting that it would be a good idea for every teacher to give, once a month, a practicing lesson, such lesson being to carry the pupil through the routine necessary to master one short portion of a piece, in order that he might know how to study at home.

The secret of mastery is how one practices. There is practice that brings no reliable results and there is practice that is a constant progression forward. What a stimulus and what a revelation to an aspiring student to hear an artist practice! And to hear an artist practice is almost as delightful as to hear him play. On the stage the artist is a prestidigitateur. You cannot imagine how he produces his wonderful effects; you are mystified by the magic of his delivery; but see him at his study. He plays over a short passage 20 or 30 times just to get equality; he repeats it 20 times more to secure a perfect *crescendo* or *diminuendo*; then 20 times to get an effect *with* it and make it express his mood.

How many new ideas about study would one get if he occasionally had the privilege of listening to an artist practice? He sees how repetition brings finish, he learns how the artist studies out his effects and how he works up his climaxes.

The teacher who is an artist should give his pupils an occasional opportunity to hear him practice, for in this case "Example is better than precept."

## THE CHILD'S LESSON-HOUR.

FRANK L. EYER.

THE lesson-hour for younger pupils must be more or less a practice-hour. The exercises and the little pieces must be gone over again and again in the teacher's presence. It is a process of this kind that forms excellent habits of practice in the pupil. No child knows how to practice, and a mere oral explanation will not suffice. He must be given practical examples of what it means to practice for an hour.

Such work may be tedious for the teacher, but the splendid results that accrue cannot be lightly estimated.

The teacher must play for the younger pupil a great deal, also. But he must exercise judgment in this respect, and not play beyond the pupil's ability to comprehend.

Children are not able to think music as rapidly as the teacher, and, should the latter proceed to play the pieces too rapidly, at the start especially, there will be work to be done over again, for the pupil will start to practice at too fast a tempo, and uncertainty, stumbling, and slovenliness will result. Consequently the teacher must accommodate his tempos to the pupil's abilities to follow him.

Music correctly and artistically played does much to advance musical education, and the teacher must know that only when he plays perhaps does the pupil hear really good piano-playing. So let him play frequently, bearing in mind the fact that the child learns to imitate before he learns to reason things out for himself.

## A FOOLISH THREAT.

CARL W. GRIMM.

SOME parents think they are doing the right thing when they say to their child who neglects to practice: "Now, if you won't practice, we will make you give up your music." Nothing will be more welcome to a lazy pupil than to throw up that seemingly burdensome task of learning. To study means to have sufficient force of character to pursue a thing even if difficult. Now, this continuity of effort is naturally very rare among children. It is therefore the duty of parents to always remind their children of practicing, and to insist on a certain time for it.

If parents will not persist in having carried out what is good for their children, what perseverance can you ever expect to see developed in their offspring? If children should be permitted to act as they please about going to school, the majority of the next generation would be quite ignorant. There must be regularity in taking lessons, and studying the same, or little can be accomplished. A child cannot see the necessity of working; learning is the accumulation of a capital for future use. The child gets all its nourishment, clothing, and shelter free, and lives the happy dream that it will continue thus into the dim and far-off future.

How many persons would work if they had all the necessaries of life free and everything they could wish for? It is compulsion of some kind that makes workers of us all. Parents should compel their children to study (work), but not try to scare them into it with foolish threats.

KNOW that strength is yours in proportion to your progress, enough for each day, be it mental, physical, or spiritual. Realize that there is reward for every labor, rest after every task, and rise for every faculty developed. Your reward may not be what you expect: probably it will be much better. The power which comes from trying is more than worth the effort. —*Adelaide Keen, in Ladies' Home Journal.*

# Publisher's Notes

RENEWAL OFFER FOR JULY.

To those of our subscribers who will send us, during the month of July, $2.00 instead of $1.50 we will not only renew their subscription for a year, but will send them a copy of Tapper's work, "Pictures from the Lives of the Great Composers, for Children." This word "Pictures" is misunderstood by some. They are not portraits, but word-pictures. The book is an ideal one for children. The biographies of the great composers are told in connection with the main story continued throughout the book. The different scenes are brought out so vividly, and as if one were actually witnessing them. In addition to the biographies of the composers, facts with regard to Washington, Franklin, Frederick the Great, etc., are interwoven. The book can be used, therefore, toward two practical ends: delightful reading for children and a practical text-book of musical biography.

To those to whom the above does not appeal, and who will send us $1.80, we will send our new collection of "Parlor and School Marches," which is a collection of marches and two-steps for all occasions. Some of the marches are the most popular of the day—all stirring and attractive.

Your subscription does not necessarily have to expire with the current month; you can renew if it has expired in the past or will in the future.

* * *

EXTRAORDINARY OFFER!

During this month *only* we will offer eight books at an unusually low price. These works are all standard and are well known by every practical teacher. The edition is uniformly gotten out in the finest possible manner. There is a cloth strip on the larger of the books and in every way the workmanship is of the finest.

The following is our offer:

"The Children's Friend" ("Kinderfreund"), for the piano, by Louis Köhler, opus 243. In two books. Retail price, 50 cents each; our price during July, 20 cents each.

"Inventions for the Piano," by J. S. Bach. In two books. Retail price, 30 cents each; complete, 50 cents. Our price during July, 15 cents each; complete, 20 cents.

"Teacher and Pupil" (A Practical Course in Four-Hand Playing), by Joseph Löw. Two books. Retail price, 75 cents each; our price during July, 20 cents each.

"Pianoforte Technics," by A. Loeschhorn (Daily Technical Studies). Retail price, $1.00; our price during July, 25 cents.

"Wanderbilder" ("Pictures of Travel"), piano-pieces, by Jensen, opus 17. In two books. Retail price, 75 cents each. Our price during July, 20 cents each, or 40 cents complete.

"Songs Without Words," for the piano, by F. Mendelssohn. Retail price, $1.00; our price during the month of July, 40 cents.

"Practical Piano School," opus 300, by Louis Köhler. In two books. Retail price, 75 cents each. Our price during July, 25 cents each, or 50 cents complete.

Lebert and Stark's "Piano Method," Part 1, bound in boards. Retail price, $2.00; our price during July, 60 cents.

These prices are post-paid, delivered to you free of charge. The complete offer of eight books will be sent for $3.00 cash for the set. The offer is one of the best that we have ever been able to present to our readers. The offer will positively be withdrawn at the end of this month, as nearly all the works are already out.

Parties who have regular accounts with us may have the books charged, but in this case the transportation is charged additional.

* * *

The supplement with this issue of The Etude is full of character, and is at the same time an object-lesson in the history of music. In the middle ages, when the monastic orders flourished, the clergy were the scholars and artists of the times. Learning and education were in their hands, and the arts, such as painting and music, were used mainly for religious purposes, with the result that the monasteries became the home of the Muses. Each monastery had a choir, made up from the brothers, supplemented by boys, and supported by instrumental accompaniment, indicated in this picture by the bass viol and the flute. (We would suggest that teachers have their pupils read up on this subject. It is one of importance in musical history.)

The scene would seem to indicate the courtyard of a monastery, perhaps toward the close of a summer day. His Eminence, the Cardinal, conspicuous in his red robe and cap, is doubtless the guest of honor. To his left stands a Capuchin, as shown by his beard (the other orders being clean-shaven). To the right of the Cardinal sits one who is doubtless the abbot in charge of the monastery. He has evidently been enjoying a lunch of the noble fare for which these orders were famed.

Of course, it is not possible to tell what the good brother is singing so lustily, but his face is so expressive that we may conclude he is thoroughly pleased with himself and the opportunity to exhibit his vocal powers before a high dignitary of the church. The expressions on the faces of the others suggest that there is a spice of pleasantry in the song, and that this is an hour of real relaxation.

We want to suggest to our readers that the effect of this striking picture will be greatly enhanced if it should be mounted on a white board sufficiently large to leave a considerable margin round the picture, and then simply, but attractively, framed. This supplement, if treated as suggested, will be an attractive addition to the decoration of a music-room.

* * *

The Etude for the past few months has been particularly valuable to its readers. Special articles from musicians of high distinction and attractive music have combined to make numbers that have had great interest for our readers. We want this interest to keep on even during the summer season. This is a good time for those who have an interest in helping their pupils or musical friends to call their attention to the value and attractiveness of The Etude for all who want information, teaching- and study- helps, and useful, pleasing music. Remember that in a year we give away with The Etude nearly 300 pages of music, sheet-music size. Our premiums are very desirable, and our other inducements to solicit subscribers will be found very liberal. This is the time to write for Premium Lists and to get to work to organize subscription clubs. We also call attention to the special summer offer.

* * *

During the months of July and August we close every day at 5 o'clock P.M., and on Saturdays at 1 o'clock P.M. Please take this into consideration in sending your orders. If it is possible to have them reach us before what is usually the last mail, they will be attended to the same day as received, as usual.

* * *

During the summer our regular New Music packages which are sent out during the winter months, from November to June, will be discontinued, but we do not stop publishing. We will issue a few fine novelties, which we should like to send to those who would care to examine them, either for use during the summer or for future use. Can we send them to you? They can be included with your next season's account. We can send you either piano or vocal, or both. The discount on this New Music is our usual liberal discount on our own sheet-music publications.

We expect, not later than the current month, the return of all music that has been sent out On Sale during the past year, and that has either not been used or is not desired for future use. Just as soon as these returns are received, a Memorandum of Credit of their value will be sent to you, together with a statement showing the amount that is due us. Our terms are quite liberal, waiting until this time for the complete settlement, but we must ask that we receive both the complete regular account and a settlement for what has been kept from the On Sale now.

In making your returns use the printed label which we send with your June 1st statement, not forgetting to place your own name and address at the bottom of it, so that we can identify the package.

If your package of On Sale music has been particularly satisfactory during the past season, and you do not desire to make your returns at the present time, we are willing that you should keep it, however, on the condition that the complete regular account, and in addition, a payment on account of the On Sale that will at least cover what has been used, be paid to us at this time.

* * *

On the third page of the cover will be found a full-page advertisement of our Reed-Organ Publications. We should be pleased to send, On Sale, all of these works to those who desire to look at them. Landon's "Reed-Organ Method," and "School of Reed-Organ Playing" by the same author, are the most used organ publications. The list of music is standard, and prepared especially for teachers' use. Our prices on all are low. You will be pleased with everything mentioned on this page.

* * *

Beginning with the next, the August, issue of The Etude, and for two months following, August, September, and October, it would pay music-schools, music-publishers, and all who have anything to sell of interest to musical people to advertise in The Etude. These three months open the new season, and are the most valuable in the year for this purpose. Our circulation is constantly increasing, and our price is low in comparison with the circulation. We might say that we reach almost every music-school and teacher in the United States. It is not possible to reach as many musical people by any other one medium in the world.

* * *

There is a matter of considerable importance that we have desired to present to our patrons. This is, perhaps, the most public announcement that we can make. We receive, from the express companies, special rates, which are 2 cents less on any sized package than when sent by mail. Sending by express has also advantage: we receive a receipt for the package, and if it is lost, the express company is responsible; we therefore send by express wherever it is possible. Our patrons oftentimes expect smaller packages to come by mail; we send by express. The result is that our patrons wait and wait, and the package does not come, but lies in the express office in their own town, while we receive a complaint. We know that if the express company did their duty you would receive a postal card to the effect that there is a bundle there for you, but this is often neglected by them. Please remember this when you are waiting for a package to come by mail. The above particularly refers, of course, to those towns where there is no free express delivery.

* * *

We want to draw our subscribers' particular attention to the Special Offer in the last pages of our new Premium List, a copy of which we should be pleased to send to anyone free for the asking. It is an additional offer to our subscribers to secure new subscriptions to this journal, an offer additional to all other premiums. By paying a very small amount, you can obtain great value in music and books, and articles of all kind, making really an offer to the new subscriber, and in addition to this, you receive your regular cash deduction or premium, whichever you desire.



"Choir and Chorus Conducting," by F. W. Wodell, a book of which we have spoken in a former advance announcement as "The Choir Conductor's Companion," is a work for which there has been great need in the past. This has been proven to us by the number of times such a work has been asked for by our correspondents. It is a product of the practical experience and ripe judgment of a musician who has devoted many years to this line of work. This publication should appeal alike to both the inexperienced amateur and the tried professional, containing, as it does, so much valuable material and practical advice not heretofore given in any similar work. There is no pretence of fine writing, and no useless verbiage, the material being arranged and classified in an intensely practical manner, and the various facts, suggestions, and advice being presented in a lucid and entertaining style. This work is intended to cover the entire ground of choir and choral work, from the church quartet to the oratorio chorus, including the selection, training, and blending of the voice, and the organization, discipline, and manner of handling choirs and other choral bodies.

Our special price before publication will be 75 cents cash, post-paid. The work will be gotten up in the most attractive style and will contain about 250 pages, with many musical illustrations and diagrams. There is no work published covering this field, and, as it appeals to every choir-leader and singer, its usefulness is readily apparent.

* * *

We have had manufactured especially for our use a new music satchel, which will carry the music full size, without any crease or fold whatever. A satchel of this kind is particularly convenient for music-books. The advantage of this new satchel is its cheapness. Instead of being made of leather it is made of canvas, and this is the only difference from the satchel now on the market. The leather satchel full sheet-music size sells to the profession for $2.25. This new canvas satchel we can furnish for $1.40.

In ordering, please mention Canvas Satchel, as otherwise the one in leather will be sent.

* * *

The small volume of the "Life of Schubert," by Louis G. Heinze, we will still retain on the Special-Offer List during July. The work is expected out early this month. It will contain a good portrait of Schubert, with a very comprehensive sketch of his life and works. Our Special-Offer Price for this work is only 10 cents each, or $1.00 per dozen.

* * *

During the summer months the usual trial offer for The Etude is made to all old and new subscribers, at 25 cents for any three months during the summer, from June to September inclusive. The object of this is to introduce The Etude to persons who would like to have an opportunity to examine a few issues before entering their names for the year. Teachers also use this offer with their pupils, in order that during the summer months their interest is kept alive. The plan is well known, and has been found to be advantageous to all those who have tried it. It gives the amateur good music to play during vacation-time, and the many stimulating articles will be of benefit to all who read them.

* * *

We have a number of boxes to contain music. They are made very durable, and will take in conveniently the full size sheet music. They are between three and four inches high. These boxes are made of very strong pasteboard, with the opening in the front. They are just the thing for music-teachers to keep their stock of music in.

The altering of our shelves to a different way of keeping the music throws on our hands quite a number that we can dispose of to the profession. The original cost of these folios was 35 cents, and while they last we will dispose of all we have for 15 cents each, but will not pay transportation charges. This is less than one-half what they cost to make. In classifying music for a music-studio, there can be nothing better.

During the summer months teachers should be active in preparing for the new season's work. This is done in a great many ways. The reading up of advertisements is one of the ways of preparing for next season's work and selecting of music. It should be the aim of every teacher to keep a list of every good teaching piece that has been used during the past year. For this purpose a blank book should be used in which the music is classified into grades. The most convenient number of grades is ten, as this is the system used in all public-school work. Of course, the song and organ music and four-hand music is kept under a separate class. A book of this kind is a great convenience to every practical teacher, because he has only to turn to it in selecting music for pupils during the year. Do not delay in sending your order in for next season. This can be done just as well during the summer months, and if necessary the music purchased during July and August can be charged as September. There is also the advantage of having the order more carefully filled than during the rush of the opening of the season. This is especially true where a selection is made to be sent On Sale.

We are actively engaged at the present time in the fall work of laying in stock, rearranging stock, and enlarging our capacity in every way. There is every indication for a prosperous coming season. The present good times are sure to be continued during the next year.

We shall be pleased to correspond with any of our teachers in regard to next season's music.

* * *

Those who are using Clarke's "Harmony" either for class-work or self-instruction will be glad to know that a "Key" has been prepared and placed in the hands of the printer. This "Key" is unique in one feature, namely: Exercises are harmonized as in other books, but very full explanatory notes have been added to many of the exercises, showing why certain chords or distribution of the parts have been made, thus adding much to the practical value of the work. It is essential that pupils should not only be told that certain ways are best, but why they are the best, and Dr. Clarke has met this need in his "Key." Since all of the examples can be harmonized in various ways, the teacher need not fear that a pupil can secure a "Key" and use it exclusively. Anyone who is studying the work alone will find the work invaluable as a help toward correct and tasteful harmonization. The work will be ready for delivery in a short time, and in the meantime we will, as usual, make a special offer before publication of 30 cents, post-paid. Cash must accompany order. If the book is charged to those having open accounts on our books, the postage will be extra.

# Special Notices

THE LEEFSON-HILLE CONSERVATORY OF MUSIC had a most successful season this year. The closing pupils' concert brought out a large audience. One advantage in this conservatory lies in the fact that the assistant teachers are graduates of the directors, thus insuring uniformity in methods of instruction. Address: Leefson-Hille Conservatory, 1524 Chestnut Street, Philadelphia, Pa.

FOR SALE—SUBJECT TO BEING UNSOLD—A genuine Jacob Steiner violin, of Absam, Tyrol, Germany, 1695; perfect condition. Am open for offer. Box 348, Springfield, Ohio.

THE NEW "THEORY OF INTERPRETATION" WAS illustrated by the author at the N. Y. M. T. A. in Glens Falls, June 27th. Mr. Goodrich selected the subject of accentuation for his talk, and showed where the accent is essential and where it is detrimental to the music.

EXPERIENCED MUSICAL DIRECTOR FOR COLlege or conservatory desires location in South or Southwest. Excels in vocal and physical culture. Best of testimonials. Address: "Scotchman," this Office.

AN OPPORTUNITY FOR A LIMITED NUMBER of young ladies, who wish to study music seriously, to be taken into a home. Piano, voice, harmony. Preparing teachers a specialty. References given and required. Correspondence solicited. Address: C., 119 Wayne Avenue, Wayne, Delaware County, Pa.

E. T. PAULL MUSIC COMPANY'S PUBLICATIONS.

We wish to call the special attention of our readers to the advertisement in this issue of The Etude, of the E. T. Paull Music Company's publications. Their offer to send any six of the pieces that may be selected from the various lists for $1.00 is something that should be taken advantage of; it is only offered to readers of The Etude who mention seeing the "Ad." in this paper. Send for their catalogue, which contains thirty pages of music, which they forward free, to anyone mentioning the advertisement in The Etude.

# WHAT IS SAID ABOUT

THE ETUDE.

Let me acknowledge my appreciation of The Etude. Every month since I first subscribed, several years ago, I have received each number with increasing enthusiasm. I especially commend you on its steady improvement.—*Oscar Nadaud.*

"FIRST STEPS IN PIANOFORTE-STUDY."

I am glad to become acquainted with the new book, "First Steps in Pianoforte Study." It is well adapted to use with many pupils, especially such as require difficulties administered in homœopathic doses, lest they become discouraged.—*Miss L. P. Annin.*

"PARLOR AND SCHOOL MARCHES."

I am pleased with "School Marches," and my pupils who ordered copies are glad they did so. The marches are bright, and just what they wanted for the kindergarten.—*Minnie Lord.*

"CHILDREN'S FRIEND."

I have received "The Children's Friend," and "Teacher and Pupil," and consider them very fine for instruction. I can even say that I have never come across anything of their kind quite so good. *Mrs. M. Baker.*

"LOESCHHORN'S SELECTED STUDIES."

The second volume of "Selected Loeschhorn Etudes" was duly received. Together the two volumes make a fine addition to the etude list of any up-to-date teacher.—*C. F. Thomsen.*

I have received the "Loeschhorn Studies," and find them to be just what I need. I am pleased with the way they are edited and arranged.—*Frank B. Williams.*

"LOESCHHORN'S TECHNICAL STUDIES."

I have received "Technical Studies for the Pianoforte," by Loeschhorn. It is pleasingly and carefully prepared, and indispensable to the piano-teacher, either by itself or as supplementary to other work. —*Adele Aus.*

I have received "Technical Studies for the Pianoforte," by A. Loeschhorn, and am very much pleased with it. The exercises are indispensable to every student of the piano, and their natural grading, practical arrangement, and clear print will be appreciated by every teacher who will examine the little work.—*Sebastian Bach.*

"LOW'S PRACTICAL SCHOOL OF FOUR-HAND PLAYING."

I have received the work, "Practical School of Four-Hand Playing," by Low, and would say that no teacher ought to be without it. It is well graded, from the simplest exercises in whole and half notes to more difficult lessons in second book; at the same time very pleasing and short enough to use at each lesson-hour for sight reading.—*Sister M. Petra.*

"FIRST STUDIES IN MUSIC BIOGRAPHY."

The "First Studies in Music Biography," by Thomas Tapper, is a splendid work. Mr. Tapper has the faculty of putting much into a small compass, and of putting it in a form attractive and easily remembered. I would be glad if you would send me his books as they are published; have never seen one of them that I did not consider of value to teacher and pupil alike.—*Grace A. Rogers.*

## HOME NOTES.

Miss. Caroline Washburn Rockwood will have a studio at Asheville, N. C., until October. Mrs. Rockwood's talks on "Songs and Their Composers" were very successful during the past season.

The Commencement Concert of the School of Music, Doane College, was given June 11th. Miss Janie Marguerite Pulver was graduated.

Mr. Claude Nettleton's annual concert at Tabor, Iowa, June 3d, was well attended.

The Landon Conservatory, Dallas, Tex., has had such success that an additional building is being erected. Four hundred and twenty dollars in scholarships are offered by the director, in the piano, violin, and vocal departments.

A new musical organization has been formed at Fort Wayne, Ind., for the study of chamber-music. It is called the "Franz Schubert String Quartet." Mr. Herbert G. Patton is one of the leading spirits in the club.

Mr. Edgar S. Fischer, head of the violin department of Whitman College Conservatory of Music, Oregon, gave a recital May 17th. His program was made up from works by Brahms, Bach, Dvorak, and Lalo.

Mr. George L. McMillan gave his annual concert at Hillsboro, Tex., May 20th. He was assisted by a chorus of one hundred children.

Mr. Gustav L. Becker, New York City, closed the sixth season of his lecture-musicales, May 25th. Fourteen of Mr. Becker's pupils are also teachers, and they presented pupils at this recital.

Mr. Charles V. Barker and pupils, of Lowell, Mass., gave a very successful recital May 16th. The "Poet and Peasant" overture and the "March" from "Tannhäuser" were played on six pianos, two players at each.

Mr. Frank L. Eyer's pupils' recitals were given at Greenville, O., May 24th and 25th.

The closing recitals of the School of Music of Western College, Iowa, George Pratt Maxim, director, were given May 20th, 25th, 27th; June 1st, 3d, 8th, and 10th.

Miss Evelyn Heine and her pupils gave a recital at Pensacola, Fla., June 13th.

Mr. James M. Tracy has been giving a series of recitals of classical music in Denver, Col.

The programs for the last term at Wellesley College, under the direction of Professor Macdougall, have been unusually good.

Miss Ella C. Bigelow gave her annual pupils' recital in the Opera House at Akron, O., May 24th.

Mrs. Nellie Evans Packard, of Brockton, Mass., gave the closing pupils' recitals of the season, May 24th, 25th, and 27th.

Rowena Shiffbauer, the child pianist of Kansas City, who was complimented by Paderewski, will continue her studies under Alberto Jonas. Kansas City musical people are interesting themselves to provide for the young girl's education.

The Commencement and Annual Concert of the Conservatory of Music, Scio College, O., was held June 18th. The Oratorio Society assisted. The choral work was "The Last Hymn," by George A. Kies.

Mr. Harry Eugene Dibble, of Louisville, Ky., gave a fine program of classic works at his recital, June 3d. A Concerto in C-minor, by Pierne, was a novelty.

The commencement recitals of the Virginia Home School, Keyaville, Miss Minnie Gilmore, director, were given June 10th, 11th, and 12th.

The second concert of the Newton, Mass., Choral Association, Mr. Everett E. Truette, conductor, was given May 14th. Dudley Buck's Cantata, "Don Munio," was rendered.

Miss Maud Helm gave an interesting program in the auditorium of St. Mary's of the Woods School, conducted by the Sisters of Providence, May 28th.

The closing concert of the School of Music, Virginia Female Institute, F. R. Webb, director, took place June 11th.

The graduating exercises of the musical department of Trinity University, Texas, were held May 13th.

Mr. S. Becker von Grabill has completed his second tour of the South this season. In June he played at Syracuse and Buffalo.

Mr. C. W. Foster has organized a promising orchestra among his pupils in Champaign, Ill. At the last concert an attractive program was rendered.

Mr. Sumner Salter, organist of Cornell University, has been giving a series of weekly recitals during the past months, in Sage Chapel. The programs are unusually valuable to organists.





## QUESTIONS AND ANSWERS

R. A.—In playing a finger-exercise or scale the fifth finger should be raised, using the first joint only; so that the tip of the finger is immediately above the center of the key, the second and third joints preserving the proper curve of the finger as it falls upon the key. The fifth finger should not be raised higher than the others nor allowed to straighten. Practicing the raising and dropping of all the fingers upon a table will be found beneficial and corrective of bad habits of position and action.

J. C. W.—If you will read carefully and follow out the directions given in "Touch and Technic" you will discover that the criticism, which claims that so much relaxation leads to weakness, is not well founded. The idea is that muscular contraction should take place only in the actual instant of attacking the key, the relaxed conditions immediately preceding and following this action. Of course, this principle, like everything else, may be overdone.

H. E. E.—1. Double thirds are thirds played simultaneously in either hand. You will find the scales written in this manner (also in fourths and sixths) and correctly fingered in Loeschhorn's "Technics" and similar volumes.

2. In indicating the *"glissando,"* or "slide," of the second finger, it is necessary to write the figure 2 but once over the first note of the passage, writing above the passage the abbreviation "gliss." In the descending passage the first finger (1) may be indicated in a similar manner.

3. Transposing is writing or playing in any key a composition written in some other key; for instance, a piece written in the key of F if transposed one tone higher, would be written or played in the key of G, each note of the melody and accompaniment being played one whole tone higher than in the original.

M. E. K.—The terms "International" and "Standard," as applied to tuning, refer to the standard of pitch. The "International," which is generally considered as the "Standard," is based on 435 vibrations to A, second space, treble clef, and is the one most generally used. It is also called, sometimes, "French" pitch. The formerly used "Concert" pitch was much higher, but is practically abandoned, save in a few makes of the cheaper grade of pianos, and in most band instruments.

H.—1. For a description of Gottschalk's "Last Hope" see the edition published by Theodore Presser. It was edited by a pupil of the composer, and is authoritative.

2. A short straight line over a note signifies non-legato or pressure touch. The note should have nearly its full value. It is the weakest form of an accented note.

N. B. G.—1. You will find "First Steps in Piano-Forte Study" the best work in elementary instruction, and thoroughly equal to present-day demands.

2. You will find the various arpeggios given in all good books of instruction and of technic, or you can secure a separate copy of them in sheet music form from the publisher of The Etude. They should first be taught simply within the compass of an octave, and then gradually extended. It is not necessary to wait until all the scales are learned before taking up the arpeggios; in fact, it is better not to do so. The arpeggios should, of course, be studied in all keys, major and minor, the common chords first, then the various chords of the seventh.

3. In making the great barré on the guitar the point of the finger should be toward the performer, the hand being slightly turned toward the guitar.

4. It is not customary to repeat the various sections inclosed between repeat-marks upon making a D. C.

5. According to a majority of the best authorities, a boy whose voice is passing through the period of mutation should not sing under any circumstances.

M. E. B.—You are right in thinking music unpleasant for both teacher and pupil when it is nothing but grind and drudgery. Many a promising pupil has been spoiled and lost to music by just such dry and mechanical treatment as you describe. You seem to be on the right track at present and should do your best to keep the interest of your pupil, using for the present at least what is melodious and pleasing; such, for instance, as may be found in the "Matina Album." The cause of the hard, unsympathetic touch may lie in improper physical conditions—too much rigidity, little or no relaxation. Too much attention cannot be paid to this important particular.

# The Teachers' Round Table.

Conducted by PRESTON WARE OREM.

In the very entertaining communication which follows the writer takes up the vital and interesting subject of the relationship of touch and tone, and the further relationship existing between personal temperament and artistic tone-production. The last word on these subjects has not been said, by any means.

There is involved, also, another important question, that of the practical application of the principles of "Touch and Technic" to phrasing and interpretation. The study and thorough practice of the various touches—finger, hand, arm, and combination—is undoubtedly of the highest necessity; but, when acquired, they are all useless without the most painstaking instruction as to their correct application to the various devices of phrasing and rendition, and their connection with the various interpretative markings supplied either by composer or editor.

* * *

TONE.

What is touch? Is there such a thing as artistic tone-production? Is there any difference between expression and a delicately-balanced technic? Can Paderewski make a tone on the piano that is not possible to the untaught child?

"Yes," you unhesitatingly answer," he most assuredly does." But does he?

I admit that an artist can and does make a succession of tones, as in scale- and passage- playing, that is possible only after years of the most arduous and careful practice. Every truly great player has gone through years of such drudgery. His life-work has been not to gain expression, but the power to express himself. It is the *man* you hear, not expression.

The attempt of most players to give expression results rather clumsily, for one or both of two reasons: They have not the artistic temperament or they lack that co-ordination between mind and muscle which comes through painstaking effort and "after many days."

There is, I think, entirely too much stress laid upon the utterly impossible feat of making a tone after the key is down. But then it *looks* artistic, and a large part of the audience usually believes that the tone-effects could be obtained in no other way. One can take a lathing hatchet and by letting it gently strike a key get the same tone. However, as a hatchet is much more difficult to control, I greatly prefer my own hands; and in control lies the whole secret of tone.

Many mistaken ideas have arisen from this great fact: It is often easier to control the force used in playing the piano by a gentle up or down wrist movement *at the time the tone is made* than by a blow either of the fingers or hand, however gentle may be the effort directing the blow.—*Lacy T. Hooker.*

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THE SEVERE VS. THE MILD METHOD.

A great many very famous teachers, notably Henselt among them, must have believed firmly in the efficacy of sarcasm, and of harsh measures in general, for they were held in fear, and often in high disfavor by pupils, for their habits in this respect. Yet they were sought after, overrun with patronage, their prices paid without question, pupils counting themselves fortunate to gain admittance to their classes. The problem is, could they have been equally successful in results, have turned out as thoroughly equipped musicians and players, if they had adopted a more self-controlled and placid style? Henselt is credited with being at all times rampant, on the warpath, with students.

A concert-player, who had studied with an eminent teacher in New York, once remarked to me that she owed her success to the teacher in question, although while studying with him she had twice succumbed to nervous prostration, brought about by the constant terror and awe she suffered in his presence, and it is true that many, unable to endure the ordeal, have dropped out of his classes.

A child was brought to a teacher by a parent, who gave an almost tearful account of the strictness and severity she had been subjected to by a professor of music in the place; but when taken from him she played charmingly, and after a month with the "mild" teacher she had plainly lost ground in every way.

While the temperament of a pupil is to be considered, it is yet true that the teacher reputed to be severe, and even domineering and aggressive, will often exact more and better work, while it is also true that a certain sternness and commanding manner indicate a positive, decided, bent, which will be satisfied with the pupil's best efforts and work, and with nothing less.—*Ethel Monroe.*

* * *

HINTS FOR CONSERVATORY GIRLS.

1. Remember that your "Conservatory" life is but a preparation for the work to follow; therefore be conscientious and painstaking in your work.

2. Determine at the beginning of your conservatory life that there is one thing you will persistently fight against—jealousy.

3. Remember that a musician is expected to be a person of refinement and culture.

4. Endeavor to be a "teachable" pupil.

5. "Six days shalt thou labor and do all thy work." Do not break in on the Sabbath with your scales and exercises.

6. Be loyal to the institution in which you are a student. If you cannot do this conscientiously, then seek some other conservatory.

7. Remember that "art is long"; then do not become easily discouraged.

8. Have a high ideal before you and do not lose sight of it.—*Susan G. Paine.*

* * *

TURNING THE PAGE.

By what trifles are we governed! The failure to turn a page of music soon enough, the turning of two leaves together, the spasmodic movement of hand and eye, may upset the most finished performance. Remedies are varied, from the moistened finger which finishes the music for you at the pace that kills, to the patent wire, with its complicated "touch-the-button effect." Leschetizky obviated the difficulty by compelling absolute feats of memory in his pupils at all times and under all circumstances. He advocated that no one was ready for dress parade if tied to notes. That in order to give a conception of the masters' work to an audience, the performer must first master the conception.

This, of course, is ideal, but really much more practicable in degree than is generally admitted. The memorizing process must begin with the first lesson and the first phrase. Still there remains a vast majority of slaves to the cheering sight of the notes on the staff in the time of extremity. Nor can we always have at hand a friend in need to turn the page for us at a critical time. Thus comes the aggravating break in the music more or less marked according to the pupil's cleverness or inaptness for legerdemain.

To remedy this, I have, like the villain in the play, "devised such schemes," have glued long tabs of paper to each page numbered in legible figures, proving helpful or clumsy, according to the individual case. I have caused absolute memorizing of the whole phrase that runs over the page. Or, when it seems best, turn at the last completed phrase, memorizing the uncompleted one at the bottom of the page. This is my ultimatum, but it does not always work with the smoothness of an automaton.

If there is any better method learned by actual experiment, I am open to suggestion.—*Florence M. King.*

## MUSICAL CALENDAR.

COMPILED BY WALDEMAR MALMENE.

JULY 1. Wilhelm Friedemann Bach, eldest son of J. S. Bach, died at Berlin, 1784.

July 2. Christoph Willibald von Gluck, dramatic opera composer, born at Weidenwang, 1714.

July 3. Jean-Jacques Rousseau, philosopher, author, and composer, d. at Ermenonville, near Paris, 1778.

July 4. Karl August Haupt, organ-virtuoso, d. at Berlin, 1891.

July 5. William Crotch, composer of sacred music, b. at Norwich, England, 1775.

July 6. Friederich Wilhelm Rust, eminent violinist and composer, b. at Wörlitz, 1739. Otto Neitzel, pianist and opera composer, b. at Falkenberg, 1852.

July 7. Giovanni Bottesini, renowned double-bass virtuoso, and composer, d. at Parma, 1889.

July 8. Marco Antonio Buononcini, dramatic composer and rival of G. F. Handel, d. at Modena, 1726. Friedrich Chrysander, musical historian and critic, b. at Lüthetheen, 1826.

July 9. Constantin Ivanovitch von Sternberg, eminent pianist and composer, b. at St. Petersburg, 1852.

July 10. Sigismund Neukomm, composer, b. at Salzburg, 1778. Henri Wieniawski, distinguished violinist, b. at Lublin, Poland, 1835.

July 11. Joseph Aloys Tichatschek, famous dramatic tenor, b. at Ober-Weckelsdorf, Bohemia, 1807.

July 12. Karl Heinrich Barth, distinguished pianist and teacher, b. at Pilau, 1847.

July 13. John Toplady Carrodus, eminent violinist, d. at Hampton, England, 1895.

July 14. Jakob Stainer, renowned violin-maker, b. at Absam, Tyrol, 1621.

July 15. Carl Czerny, eminent pianist and pedagogue, d. at Vienna, 1857. Alexander Wheelock Thayer, writer and critic, d. at Trieste, 1897.

July 16. John Field, pianist and composer of striking originality, b. at Dublin, 1782.

July 17. August Johan Södermann, distinguished Swedish composer, b. at Stockholm, 1832. Franz Hitz, composer and pianist, b. at Aarau, Switzerland, 1828.

July 18. Pauline Viardot-Garcia, famous dramatic singer, b. at Paris, 1821. Hugo Riemann, distinguished author, critic, and teacher, b. at Grossmehlra, 1849.

July 19. Vincenz Lachner, composer, b. at Rain, 1811. Wilhelm Kalliwoda, composer, b. at Donaueschlingen, 1827. Ferdinand David, eminent violinist and pedagogue, d. at Klosters, 1873.

July 20. Johann Friederich Kittl, composer, d. at Lissa, 1868.

July 21. Louis Théodore Gouvy, pianist and composer, b. at Goffontaine, 1819. Robert Planquette, composer, b. at Paris, 1840.

July 22. Heinrich Proch, composer, b. at Leipsa, 1809. Luigi Arditi, distinguished opera conductor, b. at Cresentino, 1822. Julius Stockhausen, vocal teacher, b. at Paris, 1826.

July 23. Antonio Maria Gasparo Sacchini, dramatic composer, b. at Pozzuoli, 1734.

July 24. Benedetto Marcello, famous composer and poet, d. at Brescia, 1730. Adolphe Charles Adam, celebrated opera composer, b. at Paris, 1803.

July 25. Aloys Schmitt, pianist and eminent teacher, d. at Frankfort-on-Main, 1866.

July 26. Wolfgang Amadeus Mozart, son of the great composer, b. at Vienna, 1791. Michele Enrico Carafa, opera composer, d. at Paris, 1872.

July 27. George Onslow, pianist and composer, b. at Clermont-Ferrand, 1784. Vladimir de Pachmann, brilliant pianist, b. at Odessa, 1848.

July 28. Johann Sebastian Bach, the most gifted of musicians, d. at Leipzig, 1750. Carl Zerrahn, distinguished conductor, b. at Malchow, 1826.

July 29. Robert Schumann, critic and leader in German romanticism, d. at Endenich, 1856. Sophie Menter, distinguished pianist, b. at Munich, 1848. Oscar Raif, pianist and teacher, d. at Berlin, 1899.

July 30. Eduard Eggeling, pianist and composer, b. at Brunswick, 1813.

July 31. François-Auguste Gevaert, eminent Belgian composer and musical scientist, b. at Huysse near Oudemarde, 1828. Franz Liszt, the eminent pianist and composer, d. at Bayreuth, 1886.

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Mr. Stephen Emery once said, speaking of a prominent American composer, that the latter had expressed a wish to study harmony, but that he did not feel able to pay the fees. Mr. Emery told the young man to get a copy of "Elements of Harmony" and write out the exercises, and he would correct them. Two or three weeks later the pupil brought a manuscript book which contained every exercise written out. Is it astonishing that a man of such industry should afterward win success as a composer?



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# THE ETUDE

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